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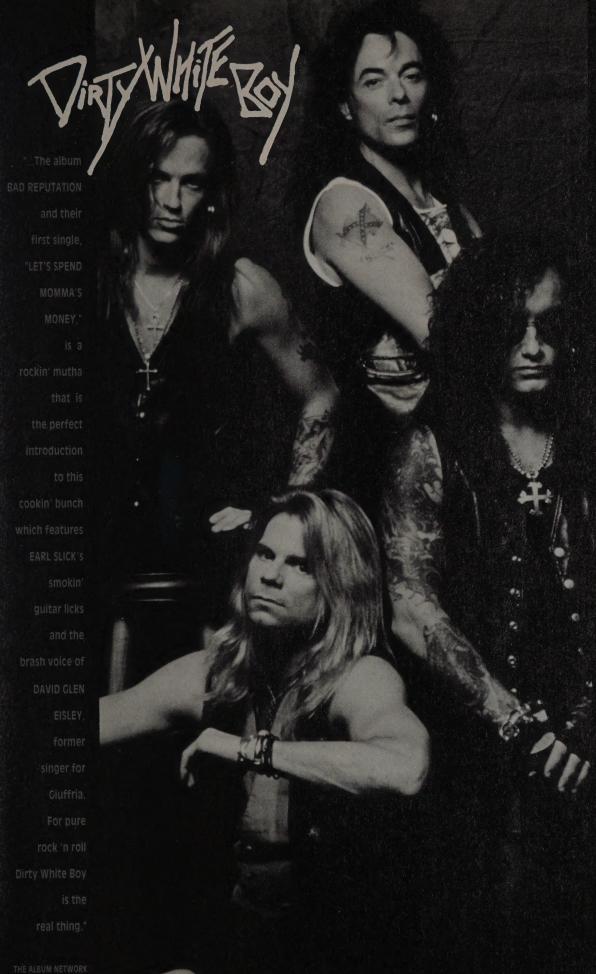
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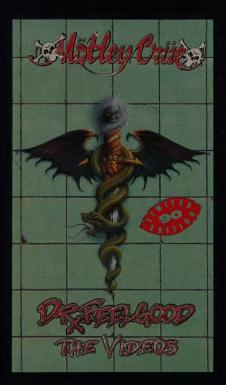
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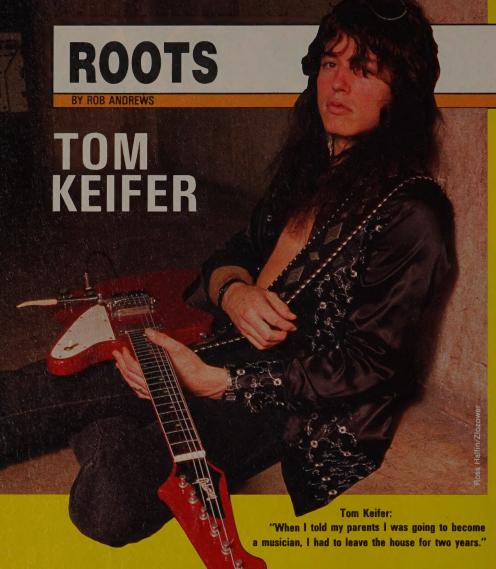
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Each month **Hit Parader** sojourns back in time with a rock and roll star to learn about his formative years. This issue's time traveler is Cinderella's main man, Tom Keifer.

inderella's Tom Keifer can look back on his early days in rock and roll with a little perspective these days. After all, it's been almost a decade since Tom decided to form his own band during his last year of high school, color his hair a hideous shade of orange, and move out of his parents' Philadelphia home in mock protest over their less-than-sympathetic attitude towards his career decision. Of course, it helps that over the intervening years Tom has attained fame and fortune by piloting one of hard rock's most successful bands to the top. Today, he knows that his folks were only looking out for his best interest when they told him they wanted him to go to college rather than become a musician. But it still chokes him up a little to think about the time he had to go it alone.

"I think my parents just naturally assumed I'd be going off to college once I finished high school," he said. "There really wasn't even any choice given. They knew that I really wanted to be a musician, but I think they thought it was one of those teenage things that I'd grow out of eventually. When I told 'em that I was leaving school and going to become a full-time musician it really made it difficult for awhile. I had to leave the house, and I really didn't talk with them for about two years."

Once Cinderella's debut album, Night Songs, started sailing up the charts, Tom's parents changed their tune. Suddenly they realized their "misguided" son might have been correct all along. Soon they became two of Cinderella's most ardent fans, never missing a band performance when Tom and the boys visited the Philadelphia area. While Tom admits that it's a lot nicer having the full support of his folks, he also says he feels a little strange when he looks out in the audience and sees them.

"It's hard not to notice," he said with a laugh. "When we play Philly it's always a little crazy anyway, with all the friends and family there. But knowing my parents are out there is always a little special. When we went through

on our last tour, we were headlining for the first time. Playing the Philadelphia Spectrum as a headliner was always something I had dreamed about as a kid, and knowing my parents were there made it all the more special. I think every musician has that moment when they run into their parents' objections. After all, getting into rock and roll isn't a career like being a doctor. There are a lot of chances that have to be taken. But if you really believe in yourself, and believe in the music, I've always thought you just had to go for it!"

Tom's love for rock and roll has been building up for a long time — ever since he saw groups like the Rolling Stones and Aerosmith tour through Philly when he was just a kid. But it's never been the glamour of the big arenas that lured Tom to the music. He says he gets just as much of a thrill out of hanging out in a tiny club, or seeing a great musician on the street playing for change, as he does playing the 20,000-seaters himself.

"When we were recording our latest album, Heartbreak Station, we got to hang out in a lot of old blues clubs down in Louisiana," he said. "You can't believe how good some of those guys sound! I've always loved the south and the music that comes out of there because to me that's where the music was really born. You can't teach what those folks naturally have down there. I get a real thrill out of hearing that stuff — just as much of a thrill as hearing a great rock band in a giant arena. Music just turns me on, every kind, everywhere."

With the success of Heartbreak Station, Tom feels he's paying back some of the debt he owes rock and roll. The album's strong blues overtones pays homage to the roots of rock while simultaneously pioneering the form's future. Tom feels it's vital for any musician to keep pushing the style's barriers, bringing in new sounds and new influences, no matter what the commercial consequences might be. So far, with sales for the new disc already nearing two million, it seems that the gambles that he took on a number of the tracks on Heartbreak Station have paid off handsomely. Needless to say, his latest success has once again made his parents proud.

"I've always said that I don't care if the records sell two copies or two million," he exclaimed. "I've got to make the music that I feel. I'm not trying to copy anything else — especially any of the things we've done before. I want to keep making music that excites me and hopefully excites the fans. If I can do that, I think I'll have fulfilled my destiny as a musician."



# INFORMATION CENTER

It appears that Whitesnake is no longer... at least the version of the band that we have grown to know and love. Vocalist David Coverdale has given walking papers to guitarists Adrian Vandenberg and Steve Vai, drummer Tommy Aldridge and bassist Rudy Sarzo. Evidently some domestic problems have forced Dashing David to place the band on hiatus "for about the next two years." At that time Coverdale hopes to align himself with a new group of musicians and hoist the Whitesnake banner once again.

Many within the rock community were surprised by Lita Ford's firing of long-time manager Sharon Osbourne last fall. The disappointing showing of Lita's current LP, Stiletto, as well as Osbourne's advice to Ford not to tour, forced the untimely split. Sources at Ford's record label, however, admitted they were partly to blame, stating they were unwilling to fork over the big bucks needed to get Ford on the road.

Where There's Smoke There's Fire! Ronnie James Dio recently survived a scary moment when his hands caught on fire when he accidently came too close to his onstage pyrotechnics. "I managed to rub the flames out," said the pint-sized vocal giant. "But after half an hour it started to hurt so much that I couldn't deal with it anymore. The crew had to rush me to the hospital so they could take care of it." While he still has some scars to remind him of the experience, RJD says he's feeling fine at the moment.

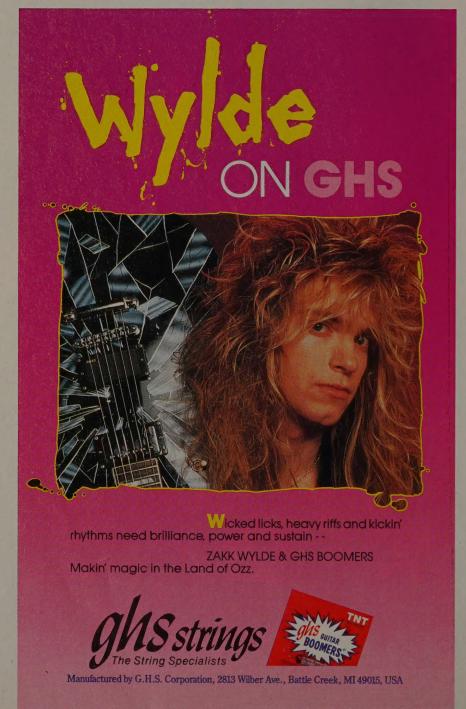
How did Ozzy Osbourne decide to hire Michael Inez, the 24 year old bassist who recently replaced Geezer Butler in Ozzy's band? Evidently Inez so impressed Osbourne during his brief audition that the Oz had no other choice but to hire him on the spot. "Tapes are fine," Ozzy said. "But I've always believed in live auditions. I remember when I first heard Randy Rhoads play live, he just blew me away. Michael was similar to that. He was fuckin' incredible."

The latest news on the **Bon Jovi** front is not that encouraging. While **Jon** has resolved himself to getting the band back together by summer and recording a new album, guitarist **Richie Sambora** has stopped communicating with his "best friend" Jon. How deep this rift is remains to be seen, but it's quite obvious that Richie took Jon's comments about all Bon Jovi LPs being "solo albums" rather personally.

The **Scorpions** are such baaaaaaad boys! Evidently, the Teutonic Terrors have been "permanently banned" from all of the posh Four Seasons hotels around the world. This action stems from an incident last October when the band supposedly tossed a television set out the window at the chain's Dallas hotel. While the group's manager, **Doc McGhee**, stated that the room "never had a TV in it," the bottom line is that the Scorpions prove you're never too old to rock and roll.

#### **TIDBITS AND ASIDES**

Is **David Lee Roth** having problems completing his new band?... Is **Don Dokken** frustrated by the showing of his most recent LP?... Are the members of **Slaughter** enjoying the rock and roll lifestyle a bit too much?  $\Box$ 





ometimes, all it takes are a few encouraging words from the right person to propel you to exactly the place you dreamed of being.

In the case of Firehouse, whose self-titled debut album was released last September, that person was none other than Jon Bon Jovi, and the words were, "I think you have the ability to write hit songs."

That was what vocalist C.J. Snare, guitarist Bill Leverty, bassist Perry Richardson and drummer Michael Foster needed to hear. They had reached a stage in their career where they needed a bit of reassurance that they were on the right track. "He planted the seed and made us believe," states Snare. "Later, Jon helped us with direction. We took what he said and applied it."

Firehouse is a solid, straight ahead rock band with an honest, passionate edge. The four members of this Charlotte, NC, based unit have clung diligently to the vision of what they wanted to be and have never let go of that dream.

Bon Jovi's words of wisdom came along about mid-way in Firehouse's quest for a recording deal, when the band was still known as White Heat. Leverty gave Jon a tape at a 1988 Richmond, VA, concert, starting what would soon evolve into a continuing dialogue between the band and Jon.

# ANDLE

BY DEBBY JET JENNINGS

# NORTH CAROLINA ROCKERS TAKE A FEW HELPFUL HINTS FROM JON BON JOVI ON THEIR DEBUT LP.

At the time Firehouse met Bon Jovi, all parties knew there was plenty of work ahead. These four rockers are used to toiling away at their trade, "We've put a lot of years into this. We've paid our dues on the road," declares Snare. "You get invaluable experience you can't buy. That shows up in our show as polish."

Besides gigging, the band submerged themselves into writing new tunes, rehearsing and recording four track demos which they sent or handed to anyone, anytime. This promotional effort paid off, and eventually landed them a deal with an independent label.

Enter Dana Strum and Mark Slaughter. After

C.J. Snare, Michael Foster, Perry Richardson.

hearing one of these tapes, the two were enlisted to produce the band's new demo at L.A.'s Cherokee Studios.

The resulting 10 song tape proved so strong that their management shopped it to major labels and a healthy buzz emerged locally and nationally. Several labels were interested, so interested, in fact, that the labels journeyed to North Carolina to showcase the band. Two of these showcases were personally attended by Jon Bon Jovi and members of his band. At a show in Winston Salem, NC, Jon himself got up on stage to sing the Spencer Davis Group classic, Good Lovin', along with the group.

Eventually, the band signed a deal with Epic Records and quickly produced their debut LP. This album reveals Firehouse's lively brand of melodic hard rock, especially in songs such as All She Wrote, Oughta Be A Law, Don't Treat Me Bad and Don't Walk Away. The first video is Shake And Tumble - a down and dirty little ditty showcasing not only Snare's soaring vocal ability but the solid delivery of the entire band. In fact, it's amazing that such a massive sound comes from so few people. Snare explains, "We wanted the big rock sound. We wanted the drums to sound like hand grenades in the boys' gym, vocals to be a major gang chorus and guitars that'll cut your head off with a nice low end thumping. And," he adds triumphantly, "we did all that." □

# ESOLATION HEAVY METAL THUNDER



# **HIGH STYLIN'**

BY JODI SUMMERS

# YOUR FAVORITE HEADBANGERS SPEAK OUT!

This month's question: When did you play your first live show?

When I first played live I was 13, with a band called Onyx. I was the youngest guy in the band. I was a freshman, they were seniors. We did a party and people went wild when we played. Having people scream for you is just an unparalleled feeling. We were the local heroes in Wallkill, New York, a podunk town with more cows than people.

Rob Affuso Skid Row

I was 16 years old, and this band that had a girl singer hired me to play bass and organ. We did rehearsals, then we went to New Orleans to play. It was a late set. All of a sudden I get hit in the head with a bra, our vocalist was a singing stripper! She stripped down to a little G-string and was singing the songs we'd done in rehearsal. I was so surprised. No one had told

Gregg Guiffria House Of Lords

The first major group that I was in was a band called the Flying Hat Band. We played at Henry's Blues House in Birmingham. I don't know how I managed to play or what I played on quitar. I was so nervous.

Glenn Tipton Judas Priest

I was in a band called Stonehenge and we played a party. This girl was moving out and her parents were gone. There was about 200 people and 10 kegs of beer at this thing. It was raining, so we brought the equipment into the house. We played Ozzy tunes, we did everything; Bark At The Moon, Crazy Train, Johnny B. Goode, Foxy Lady, Purple Haze, Cream stuff. At the end of the show, they turned the lights on; all the doors and the closets were smashed in by everybody. The carpeting had beer and cigarette burns all over the place. On one of the walls someone wrote "Stonehenge was here."

Zakk Wylde Ozzy Osbourne

Who can remember back that far?

**Billy Idol** 



I played for a scout troop in Sheffield, to about 12 kids. It was only cover versions. I was young, about 14. The band was called Electric Chickie.

> Steve Clark Def Leppard

Remember those Archies' records on the back of the Alphabet cereal boxes? We'd cut them out and bring them into class. On Halloween another class came into our room, and we put the Archies' record on and we played and lip synched to it. I was playing air guitar, trying to impress the girl in the front row, Lauren Bessemer. I wanted to impress her so bad by looking cool and being in a band. We got done and she says, "You didn't even know what you were playing."

Billy Dior D'Molls

The group was called Rising Sun and we played an airplane hanger in Vicenza, Italy. It was a USO show. There were all these weird people like Sergio Mendez and Brazil '66 on the bill. My dad was a drummer in a group called The Four Aces, and he was into the Army. I was an Army brat. And that's what I did for fun.

Eric Martin Mr. Big

I was in third grade and I played at our school. We played Beatles' songs. I played acoustic guitar and we had a drummer who didn't even know how to play drums and some other guy playing the tambourine. It was terrible.

Tom Keifer Cinderella I was seven years old. My parents were in a band and we played a gig at Gary Asthmatic Center. I made seven bucks that night. My mom was the singer and my dad was the bass player and my brothers played drums. My parents had three boys, me being the youngest. My mom would make our clothes and dad was our manager. By the time I was nine, we were out playing at the elementary school and wherever else we could. Our family band stayed together for nine years.

Kip Winger Winger

I had my wagon with my amp. I wheeled it all the way to school. I played for my fifth grade class, the principal and the fourth grade class from next door came in. I played *Pipeline*, *Wipeout* and *Gloria* with a friend of mine, he played rhythm.

> Mark Kendall Great White

It started when I was 16 with Rock Candy. Our first gig was as the backup band at a prom. When the main band would take a break, we would play. That was my first gig. We played all the parties on the weekends, and we got to be a real big party band. Then we started playing for some kids in Hollywood, and you think you're fucking God when you're playing Hollywood. We were playing at the Starwood and Tommy, Nikki and Mick came down because me and Tommy went to high school together and Tommy was in Rock Candy for awhile.

Vince Neil Motley Crue

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here's a sexy lady sewn on Erik Turner's pants. The Warrant guitarist likes to give the impression that he has a one-track mind, caring only about sex. While it's true he puts the female species on a pedestal (no doubt to look up their skirts), Mr. Turner is a rather intense individual who has his whole life invested in his band. It was he and bassist Jerry Dixon who put together Warrant with three other guys in the mid-'80s. Warrant did gigs with a rival band in Los Angeles called Plain Jane. Erik's band was impressed by the harmonies of that group's singer and drummer - Jani Lane and Steve Sweet. In 1985 Warrant lost their singer and drummer the same time Plain Jane split up, so Erik and Jerry convinced Jani and Steve to join their band. A few months later Warrant needed another guitarist so he called a pre-Warrant bandmate, Joey Allen, to join and complete the group's lineup. Erik and the band have come a long way, having one multi-platinum album, Dirty Rotten Filthy Stinking Rich, and another, Cherry Pie, that's on its way to multi-platinum plaudits! Recently Erik called Hit Parader to give some insights on how the band works, and how he keeps his date book in order.

Hit Parader: How do you guys get your onstage choreography so tight? Do you all rehearse in front of mirrors?

Erik Turner: No. That would be funny, I think. That would be distracting. We'd be too busy looking at ourselves instead of concentrating on what we're doing. Some nights it's on; some nights it's off. We're only human; we make mistakes. Sometimes we do shit by accident and we go, "Hey, we gotta remember to do that tomorrow night." Then we get drunk and forget awhile, we remember it. It's not all overly planned. It's definitely part of the show.

HP: Who helps Warrant with the choreography? ET: We don't call it "choreography." We call it "moves." We've never watched anybody. We're definitely not a dance band and we never will be, I can appreciate what those people do, But what we do is extremely simple compared to what they do. It's just more of a visual thing. When you're playing in front of 10,000 people, you want to reach the people in the back. It's more interesting to watch a band do shit like that than to watch a band stand there for 40 minutes or an hour-and-a-half, while the singer runs around and the rest of the guys beat off. It



# **CHERRY** ON TOP

WEST COAST ROCKERS SHOOT STRAIGHT TO THE TOP WITH CHERRY PIE

BY ANNE LEIGHTON

makes the whole package better. There's five of us up there and we should all be making it more visually entertaining. Music comes first. Everything else comes second. You go see a band and pay 20 bucks. You take your girlfriend, drink some beers, pay for parking and buy a t-shirt. You got a lot of money invested in the night. We just want to make sure people have a good

ET: No. there've been thousands of nights

get onstage and the lights go out and all of a sudden we get the biggest adrenalin rush. I dan't know where it cames from It's the whole reason we're out there. We just do what we do. ing it, it's not gonna happen.

HP: Jani makes a point of saying, "Me and Erik are the karma brothers. We don't fuck anyone over unless we want to be fucked over." Is this

You'll jinx us.

HP: You guys grew up in the L.A. music scene and know about screwing people over. Wanna tell us about some things that happened?

ET: We've been treated badly by bands. And we've never ever treated a band badly on pur-We always try and get along with the bands we play with. In our business, you're always touring with different bands and you meet different people. We've been stepped on. We've been treated good and we never want to be those



msecure assholes who step on other people. You deal with the circumstances you're thrown into and make the best of it.

HP: Like not getting a soundcheck before a gig? ET: That's not even so bad: I don't really like to talk about shit like that. There's people who treat opening bands like shit and there's other pupple who treat them fine. And the only thing I can think of ore that people who treat other bands like shit are egomaniacs who are insesure. That's a scary thought. We're the type of band that says to opening acts, "Hey, use our equipment and play." And we let opening acts use all our equipment. We've been in situations where we were the band getting cancelled and no one offered to let us play and no one gave a shift. We're not as fucking nice as we sound. We have a bad boy image to upkeep here. What are you trying to do here? Make us the nice guys of rock and roll?

HP. Here's a bad bay question. You've said that you bring a perverted sense of sexual harmony to Warrant. Don't you think some of the group's schtick, like the Cherry Pia video, chuld be over the line of good taste?

ET: A little bit. Not too much I mink people maybe read a little too much into that. It's all tongue in check It's supposed to be funny. We laugh, so we do it. If people don't laugh with us — sorry.

HP: Look at the slogans on your guitar "I Want Head", "Tung Luv", "In Sex We Lust" Don't you think you're being a little sexist?

ET: No. Not at all I don't think we've even come close to the line. We all come up with ideas Sometimes fill come up with an idea. We all kind of rip each other off to see who gets it on his quiter first

HP: What about the song Love In Stereo? Is everyone in the band still getting lovesandwiched between two chicks?

ET: I think that's happened to all of us at least on one or two occasions. Except Steve, he's into one-on-on-sox. The rest of us are into mything!

#### HP: Still?

ET: No. There's a married guy in the band and tome of a have girifriends now. So, no more of that. But in the past there's been some very wild shift.

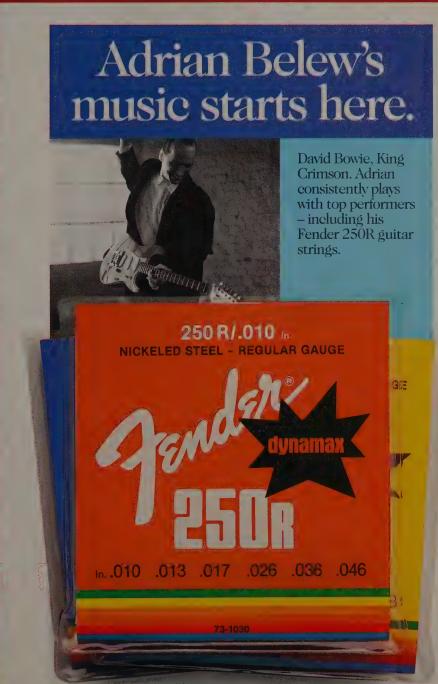
HP: By ma way, what it Josy's matnage to his

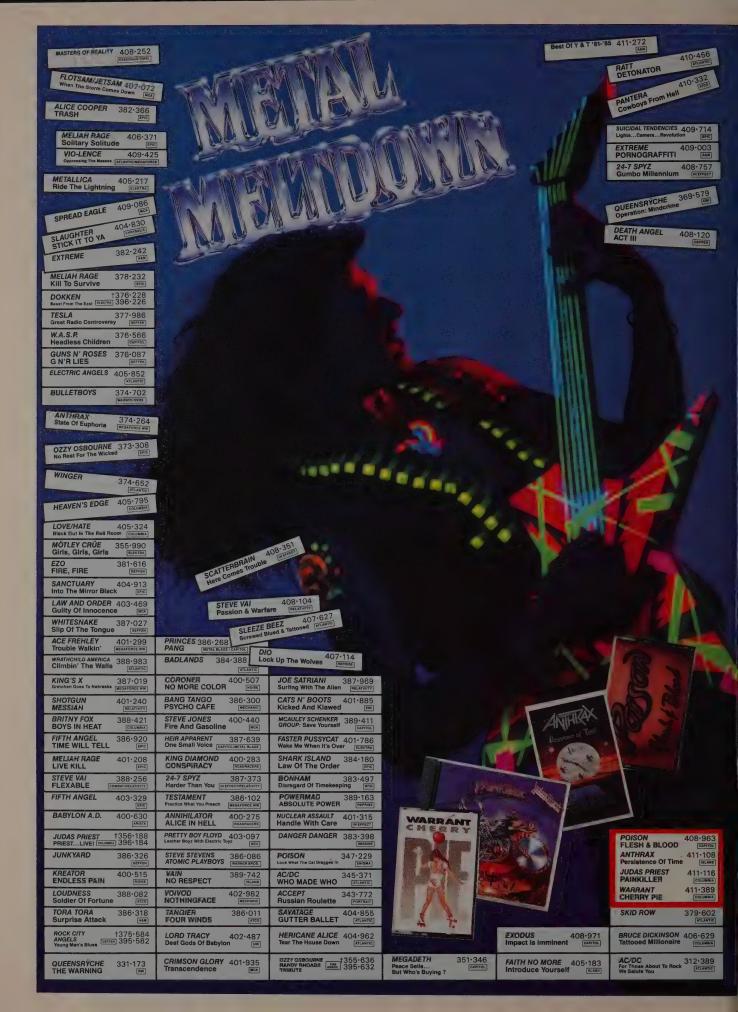
longtime girlfriend, Kathy Conan, doing to the 'homiest band in rock and roll?'

ET: Well, now we're four of the homiest guys in rock and roll! He's erarried; he ain't buried He's just gonna have to restrain himself. That's his problem

HP: Everyone knows that Jani's the principle songwriter in Warrant You're also writing What Erik Turner songs can we look forward to hearing?

ET: I have a song that's goons pop up on an album by Southgang on Charisma Records It's by Desmond Child, Butch Walker (from Southgang) and me; it's called Big City Woman, I'm excited about it. It's my first song on an album Writing's a lot harder than it sounds. I have a whole new respect for Jani. Whenever I have ideas, I play them for him and see what he thinks. He's real encouraging. He's helped me aut. Me and Tommy Thayer (Harlow) wrote a song called Fac Away Eyes, which I'm shopping new through my publishing company. Jani helped me write the bridge on that song. He sang a couple of demos that I'm shopping. He sings the shit out of them. It's great to have someone like that who you can play all your stuff for Jani's a fucking great songwriter. He ways, "the more you do it the better you get. Do it. Keep doing it." 🗐

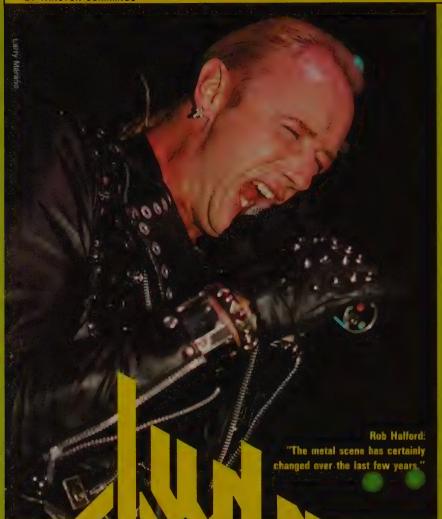




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# **CAUGHT IN THE ACT**

BY WINSTON CUMMINGS



hen you've toured the world for more than a decade, the thrill of hitting Cleveland, Kansas City or even Los Angeles once again begins to diminish. For Judas Priest, life on tour this time isn't about hanging out in the hot night spots or carrying on all-night parties in their hotel room. This is a band that's all business, and as they continue to tour the world, in support of their latest LP, Painkiller, that fact becomes more and more apparent. In sharp contrast to the tattooed beat brothers who inhabit L.A., vocalist Rob Halford, guitarists K.K. Downing and Glenn Tipton, bassist Ian Hill and new drummer Scott Travis are men of refined tastes who might be found playing a few rounds of golf on the local links or enjoying a pre-dinner glass of wine in the hotel bar rather than carrying on like the stereotypical metal hell-raisers. But before you get the wrong idea, you'd better believe that these original British Bashers haven't lost an ounce of their enthusiasm for playing some of

the heaviest, nastiest, most entertaining metal on earth. In fact, as they tour with support acts Megadeth and Testament, it seems as if the Priest Beast is being discovered by a new generation of headbangers.

"The new album is a very return-to-roots sort of album for us," Halford said. "Some have said that we're trying to play along with the younger thrash bands, but that's not the case at all. The fact is that Priest helped pioneer that form of music a decade ago, and it's still the kind of music we feel most comfortable with. By going out with bands like Megadeth and Testament, we have provided them with an arena forum for their music while allowing ourselves the opportunity to reach some new fans as well as entertain our older ones. It's been a perfect situation for us, and we've enjoyed every minute of it."

Watching Halford warm up for that evening's show — retreating to the shower to warm up his four-octave voice with a series of earpiercing shrieks — and observing as the rest of

the band mentally prepared themselves for the two hours of metal mayhem that would soon follow, one sensed that Priest was a band with a mission. Having been absent from the touring circuit for almost two years due to a series of delays that included the search for a new drummer, and the messy legal entanglements resulting from their recent trial, the band seemed determined to make up for lost time. While younger, hungrier and heavier bands have emerged over the last few years, it still seems that no one can match the unique chemistry that makes Priest on stage an unforgettable sight and sound experience.

"The metal scene has changed over the last few years," Halford said. "But I believe all those changes are for the better. I remember when we couldn't even get a tour of America when we were first starting out because there wasn't another heavy metal band on the road at that time. Now there are literally dozens of bands out there, and we all take great pride in the fact that we helped open up the doors for them. But we still believe that there's something about Priest that nobody else can match. Some bands might try to borrow our look, or even our riffs. But nobody can really capture what we're about."

The band quickly proved their metal mettle by launching into a series of classic songs the moment they hit the stage. With their huge set dwarfing the musicians, Priest managed to power through tracks like Living After Midnight and Breaking The Law as well as present new numbers like All Guns Blazing and Metal Meltdown. Powered by Travis' double-bassdrum attack, Priest sounded more lethal than ever, a fact that brought a broad smile to Halford's face following the two-hour set.

"Sometimes it's nice to have a little new blood brought into a band," he said. "With someone like Scott, who's been a Priest fan all his life, his energy is infectious. We all feel it and sense it. I'm not putting down anyone who's worked with us before, but having someone on drums who really wants to be there, and really pushes us along makes us work all that much harder. I know it certainly gets the blood of Glenn and Ken (Downing) pumping. The fact is that we're all very happy to be back on tour after such a long time away, and it's wonderful to see so many familiar faces out there each night. I know that some fans are seeing Priest for the first time as well, and we feel the need to prove to them, as well as to the faithful fans who've seen us before, why Priest has the reputation we've long enjoyed. I think we're doing that each and every night."

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BY SAM HIGHTOWER

all the members of Pantera a bunch of nuts, and they probably won't blink an eye. Hell, these rock and roll cowboys probably will offer a lopsided grin, a hearty laugh and a unanimous vote of agreement! You see, Pantera is the kind of band that looks at life just a little differently from the rest of us. To bassist Rex, guitarist Diamond Darrell, vocalist Philip Anselmo and drummer Vinnie Paul, heavy metal isn't just a form of entertainment, it's a lifestyle filled with bizarre attitudes and on-the-edge ideals. As they prove on their major label debut, Cowboys From Hell, this Texas quartet is one unit determined to take no prisoners as they blaze a path up the rock and roll ladder.

"I'd like to think that we come across with the aggression and energy of a hardcore band — one that meets the power and prowess of a great heavy metal band like Judas Priest," Anselmo said. "The guys in this band are a little nuts, and that's the way we like it. I've been called 'the original circus freak' and that's fine by me. We have a lot of fun with the music we make, and we think that's the way it should be with this kind of music. We have a great time playing it, and we know the people who hear it are having a good time too."

Pantera have been honing their unique rock and roll perspectives for the better part of a decade, ever since Rex, Diamond Darrell and his brother Vinnie first joined forces in search of what quickly became known as "the Pantera Power Groove". Throughout the '80s the band continually refined their sound, getting heavier and heavier until a number of small independent labels began recognizing that Pantera were bringing some entirely unique perspectives into the metal world. Maybe it was the fact that they hailed from Texas, or maybe it was just that they all were a little off-their-rockers, but these boys were saying something new and exciting in their thrashing opuses.

"Coming from Texas has something to do with who we are and what we sound like," Darrell said. "It sure ain't L.A. or New York down here. But because there weren't that many other bands around at that time who were playing our kind of music we really were able to grow at our own speed without feeling any pressure. We always hear about bands in places like L.A. who feel they have to start conforming to certain styles in order to get some gigs. We never felt that way. People accepted us on our own terms, which is the only way we wanted it."

By 1989 the boys had recorded three independent albums and created a stir throughout the Southeast with their energetic live shows. In fact, it was the last of these indie albums, Power Metal, that served as the breakthrough disc for the band, convincing some major label honchos to take a chance on what has been called "one of metal's most powerful bands". Once they signed their deal, the band quickly began writing material for Cowboys From Hell, a disc which they hoped would take their "Power Groove" attack around the world. After six weeks of writing and preproduction,

they ventured into the studio with producer Terry Date (whose previous credits include albums by Overkill and Metal Church) and laid down the searing rockers that comprise Cowboys From Hell in near-record time.

"Our songs are intentionally written for our live shows," Darrell explained. "That's the thing that's always in the front of our brains. Even when we were writing for this record we always wondered how the songs would sound on stage. And when we started to record 'em, we didn't want to make 'em polished so that they'd sound different when we took 'em on the road."

Going on the road truly is the life's blood of Pantera. Their eight years on tour prior to recording Cowboys From Hell have given the band a degree of experience that has served them well on their latest album. Just one listen to their gut-wrenching tunes will convince anyone that this is one band that certainly has their act together. Fast, powerful and at times overwhelming, Pantera's sound is simultaneously raw yet accessible, blending a variety of styles into a sound that is distinctly their own. Now the boys can hardly wait to take their new material on the road and give rockers from coast to coast a taste of Pantera.

"We're basically the same people we are onstage as we are off — totally and completely nuts," Rex said. "That really comes across when we're on stage. You can't see us and not be caught up in the craziness. That's just part of the fun of seeing Pantera live — it's an experience no fan is about to forget in a hurry."

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# CLEAN, LEAN & MEAN RUST IN PEACE RETURNS MUSTAINE'S MEN TO THE TOP OF THE ROCK ROOST. BY DAINA DARZIN Dave Mustaine

know a lot of people are talking shit about us," says new Megadeth drummer Nick Menza. "Saying, these guys are kids, they don't have any experience. That's bullshit, and people are gonna have their foot in their mouth. Megadeth have been out of the picture for two years, and all of a sudden we're back and bigger than ever and a lot of people can't fathom that. They're saying, 'Show us, don't tell us.'"

"And that's the way we want it to be," adds his also-new cohort, guitarist Marty Friedman.

'We're gonna show them."

Cynics who deal in Megadeth rumors (and between the line-up changes and substance problems, there have been many) may scoff. But Dave Mustaine and Dave "Junior" Ellefson's healthy, sober appearance and newly mature attitude are solid proof a big change has taken place. If you need further convincing, one listen to the fierce strains of their killer new disc, Rust In Peace, will do it.

Megadeth's new members play an important part in the band's rebirth. "This band has always had weak points in the past," says Nick.

"Now we're definitely a unit and a family. It's like a group effort."

It took the entire two years to get to this point, starting with the departure of the So Far, So Good... So What?-era guitarist and drummer, Jeff Young and Chuck Behler. "You know what it was with Jeff? He was too goddamn pushy," says Ellefson. "He didn't know the creative process; that songs come together when they're meant to be. It's not something you can force together. Like, 'Oh shit, we gotta make a record, let's get into the studio.' He'd show up at my house every day, and want to put

shit down on my four track, and I was like, 'Man, chill. The shit's coming together.' So we're not on our recording schedule. According to the schedule, this album's two years late. But I think it's a great album, and that's all that matters.

'So we got rid of Jeff," he explains. "Shortly after the new year, we got rid of Chuck. He had a lot of personal problems — a baby with his girlfriend, chemical problems. And I don't mean this in a negative way either, just personal pressure, and when the baby came into the picture, it was all over. So then Dave and I went through a bunch of shit on our own, putting the line-up together — I don't think we were being assholes, we wanted things to be right. We got Nick in the band the summer of '89. By then, we had a half dozen songs that were sort of together.

'We started rehearsing around Halloween," Ellefson continues. "Dave and I had straightened up our personal problems, and Nick just brought a vibe to the band that was great. Dave and me had known him for about two years -I'd jammed with him already, once in a complete party stupor, and had a great time. He's a fuckin' character — he's got charisma, like Bill And Ted's Excellent Adventure — a total valley dude, but not a dummy, he's real sharp. It's nice to have a non-chemically influenced person in the band, someone who's up all the time, and wants to play his drums, and isn't jaded from being on the road. He's like a little kid, 'Oh my God, this is great, now I can do everything I've always wanted to do as a drummer. I can be a musician."

Nick had some bad experiences in the past, so "when I started with these guys I had more of an attitude, I said, 'Hey, I gotta know that I'm in it and here to do this, 'cause I don't wanna get jacked up like I have in the past.' Dave and Dave were very cool, they said, 'Dude, you're the guy.' Dave gives me a lot of respect, Junior and I are very tight, and I can't think of a band I'd like to be in more than Megadeth."

Everything was pretty much done by the time Marty came in the band," recalls Ellefson. "He came in in February, we went into the studio in March. His manager sent a tape to Ron [Laffitte, Megadeth's manager]; one day Dave and I saw a picture of Marty in Ron's office and he looked like a fucking miniature Paul Stanley. And we're going, 'Dude, what's this shit about?' He's standing there posed with his guitar. But we listened to his tape and Dave thought it was pretty good. I thought it was great guitar playing but I didn't care for it that much. I'm not into these guitar player records. I think Jeff Beck is god and Stevie Ray Vaughan was okay, but a lot of people are mindless with it. But we had him audition. He had stretch jeans on with holes in them, and he was hungry. He was one of the only guys out of a year's time - like 40 guitarists - who was prepared and knew the material."

"When I came into the band it seemed

everybody was cleaning up their act," Marty remembers. "When I walked into the audition, I was impressed. I had heard some of the stories. but I didn't know what was true, so I didn't go in with any kind of preconceived idea. And we just came together right away. Most bands don't have it together as Dave and Dave, and Nick, did. Every note I played was heavily scrutinized. They were really paying attention to nuances. I was never like that with anyone else. It was always, 'Oh wow, you're a great guitar player.' And I'd be making mistakes."

To be a successful 'Dether, "You can't be a wimp," declares Nick. "I was around before Marty was, and we had auditioned a lot of guitar players, name guitar players. Everybody came in and just got eaten alive by the Mustainery. They couldn't fathom it — it was just too much."

"We're the obvious choices for the job." laughs Marty. "I can't think of too many people who can do what we're doing. It takes a certain kind of person. First of all, you have to be technical enough to play the music - but most important, you have to have that totally aggressive attitude that you want to kill your guitar.' Marty continues. "Not a lot of players want to do that. They're afraid to hurt the finish or something."

"It's cool working with Dave — I think he's a genius," declares Nick. "He told me parts to play sometimes; had anyone else told me that, I would have probably copped an attitude, and said no. But coming from Dave Mustaine, I could just respect him and know that he was looking out for my best interest, and the band's best interest. I wasn't thinking, 'I gotta shine out as a drummer and play these awesome fills, go nuts through the whole song with double bass like a lot of drummers do.' I took a lot of direction from him, and he made me that much

"I totally respect him too because as a guitar player, one of the hardest things is to write a good song without writing a song that showcases your best guitar chops," adds Marty. "That's what most guitar players do. My last band, Cacaphony, was the height of just showing off your guitar chops, and there's more to music than doing that. Dave highlights the best things about the way someone plays, and still makes it into a great song. Everything you hear on a Megadeth record has been thought about, and decided upon. And I really like that."

Megadeth are in the midst of a heavy touring schedule, opening for Judas Priest across the country. Marty and Nick insist they're in Megadeth for the long haul.

"We're etched in stone," says Marty.

"We're here to do more than one album," says Nick. "It's not gonna be like after the tour we all hate each other and these guys are gone." But it's the present they're focused on now. "I want to go platinum," Nick declares. "I want this first album with us to be huge."



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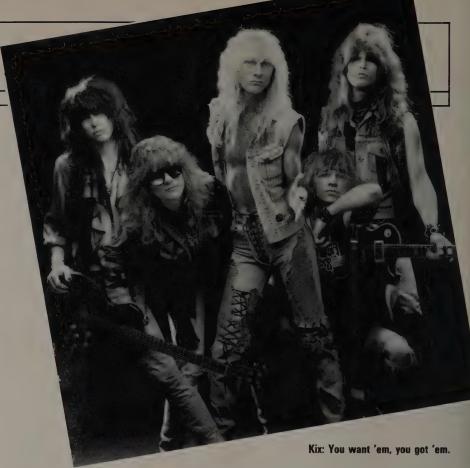
# MAIL

We're two kids that are really into metal. Today three of our friends told us we could not hang out with them if we kept listening to metal. I'd just like to say people who judge others by their music are assholes. And if they don't appreciate good music, then they can fuck off. And that goes for people who say heavy metal is dangerous, too!

Two Pissed-Off Fans Living On The Edge P.S. METAL ROCKS!

Where the hell is Kix? Kix are, by far, one of the best rock and roll bands around! So why won't Hit Parader print at least one article on them? They've been around OVER 10 years. They got four kick-ass albums: Kix, Cool Kids, Midnight Dynamite and Blow My Fuse. All I want is ONE article. Come on Hit Parader, wake the fuck up and put Kix where they belong, on the cover! I'm sure Steve, Brian, Jimmy, Donnie and Ronnie would appreciate it along with us! And anyone that thinks Kix are a joke, pick up Blow My Fuse and be prepared to rock!

> Mark Guyer Chamirsburg, PA



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I've read and heard several different Robert Plant interviews. He makes a special point about bitching that groups like Whitesnake, Great White and Kingdom Come stole the "Led Zeppelin sound". Let me explain to you, Mr. Plant, that Led Zeppelin was the greatest metal band of its time. A whole generation of rockers were influenced by your sound. Isn't it only natural that some of the Zeppelin sound has shown up in today's metal? That's nothing to bitch about. It's a compliment. Doesn't it bother you that Jason Bonham's band stole your sound and his father's reputation in order to cash in on the Bonham name? Ever think about that? Who the hell names a band after the drummer? As far as your thing about Whitesnake and Great White - lighten up a little, will ya?

> Dennis Elkhart, IN

Fuck you, David Coverdale! Who the hell do you think you are saying Whitesnake could blow

David Coverdale: Ticking off a few fans.



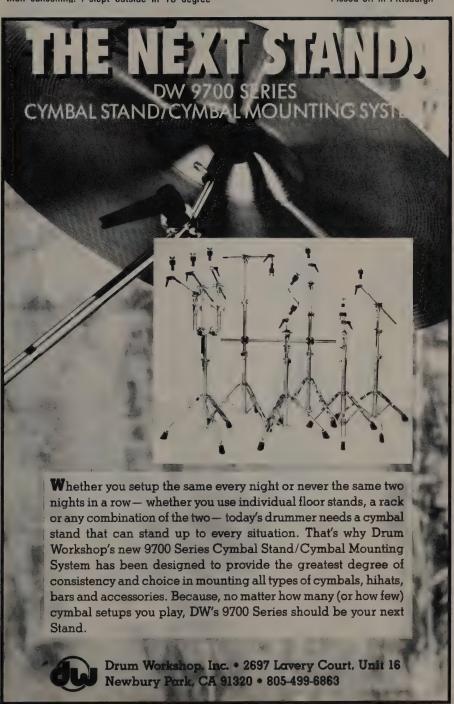
Led Zeppelin off the stage (July issue)? You couldn't blow Menudo off the stage. If it wasn't for your slut wife, Tawney, being in all your pathetic videos, you'd be wiping your ass in some burger joint. Wake up, fag boy! Zeppelin was one of the greatest bands ever and you can't even see past all your hairspray and commercialized crap to even know how to play rock and roll. Just shut your ass and dress like a man, you fuckin' fairy!

> Mark Mitchell and Jeff Grialou Cupertino, CA

I am sick of bands scheduling shows and then cancelling. I slept outside in 10 degree

weather for Poison/Tesla tickets only to find out the day before the show, they had cancelled. When I heard Kiss and Faster Pussycat were coming, I was thrilled. Ever since Faster Pussycat's first album came out, I had been waiting to see them. But they weren't on the Kiss tour anymore. I'm so pissed off. To all you bands who think you can cancel a show with the wave of your hand, go to hell. I'm sick of it. They announced that Whitesnake is coming with Faster Pussycat recently. What the hell do you think I am? Rich? Sorry, I'm not and I can't go to the concert. Besides, they'll probably cancel anyway!

Pissed off in Pittsburgh





I'm writing to you concerning your August, 1990, issue. What's wrong with you guys? On page 68, there is a picture of Rikki Rockett's shirt blacked out?! I believe that is definitely a form of censorship! It's bad enough that people are trying to censor music. Your magazine will print all kinds of cuss words, but blacks out the writing on a t-shirt. If you look close, you can read what it says ("My Dick Is Bigger Than Your Dick"), so what's the use of blackin' it out? Either don't do it or do a better job Hit Parader!!

Ballwin, MO

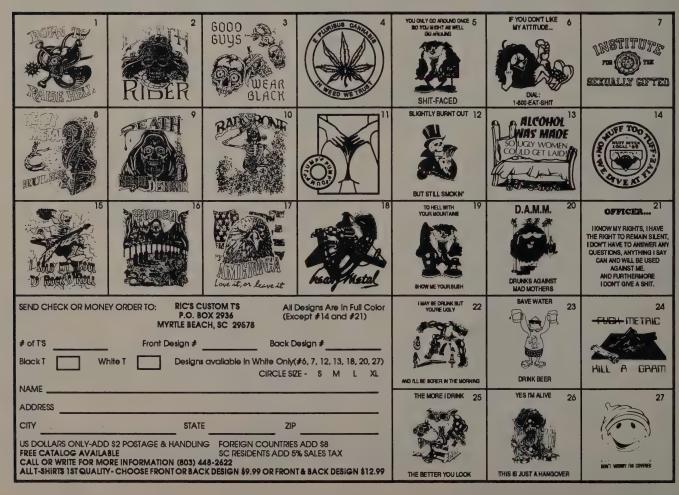
Faith No More: Enjoying their radio success.

I'm concerned about how little you publicize Metallica. The more I read vour magazine the less I see of Metallica and the more I see of Warrant! If you wish to keep up sales, try to keep up to date on bands that are worthwhile to listen to, such as Metallica. Most people agree that more Metallica should be publicized. My last request, could you do a cover of James Hetfield.

Jaime MacMillan N. Kingston, RI I'd like to invite all the girls who like hard rock to express themselves. I'm tired of the male-dominated metal scene. There have to be more women in metal. Vixen, Heart and Lita are doing it. But that's not enough. Come on girls, show that you can rock!

A Defender Of The Skirts Arroyo, PR

I'm starting to wonder if there really was a Faith No More before top 40 radio stations grabbed Epic with their greasy little top 40 paws. I know airplay on commercial radio stations can be important in determining a band's success. But do we really have to hear the same song 150 times a day? There's been more than a couple of times where I've switched the station only to find the same song on all the popular ones. What the hell is the point of that? What really pisses me off is that Faith No More won't be played on our "rock" stations to hear it at all. And everybody has the same idea how limited their song selection is - 20 songs, maybe. What I like about Faith No More is that you can't really classify their sound after you listen to their whole album. Thanks to radio they look like just another rap group. Yippee! Why don't they play Surprise, You're Dead on the radio? Better yet, why can't Detroit come up with a cool, alternative music station - thrash, metal, in-between — whatever!! Just play good



shit that doesn't get the airplay or fit in with some of the crap that's out there now. I don't want to be narrowed down to 2 Live Crew, Donovan, Bob Seger or elevator music 24 hours a day. I wish I could get Z-Rock where I live. No such luck. Until then, I totally ignore the radio and live for the tape deck. It shouldn't have to be that way, though.

Kriz

Sterling Hts., MI

P.S. I never thought I'd see the day when magazines ran contests like giving away Glenn Danzig's leather jacket! That was unbelievably bitchin'...

Very seldom does someone write a letter when a rocker does something nice. On Easter my two daughters, their two friends and I went to the Faster Pussycat/Motley Crue concert at the Meadowlands in New Jersey. It was their first concert, and thanks to Faster Pussycat's Brent Muscat, one they will remember for a very long time. Brent took the time to sign autographs. My younger daughter was a little nervous. Her hand was shaking and Brent gave her a smile (according to Jennifer — a very cute smile). He told her to hold the paper steady and leaned against another girl's shoulder to sign it. A few minutes of his time made a fan for life. It meant so much to both my daughters and their friends, who also got his autograph. Thanks, Brent.

> Eileen, Jennifer and Theresa Rosinski Astoria, NY

P.S. Brent, will you give that poor girl from P.U.L.S.E. back her Ninja Turtle Bubble Blaster Squirt Gun?

When my friend told me about "demetallizing" centers in the states, I thought he was joking. The whole concept sounded ridiculous. I was on my hands and knees laughing! Then I read about it in some magazine. I couldn't believe it! So, what's the scoop? Do people actually go there voluntarily or are they arrested by the de-metallizing police? They'd have a helluva time telling to de-metallize ME, let me tell you! I thought this kind of bullshit only happened in Russia! So much for democracy! It's about time the PMRC, televangelists and all the other hypocritical anti-metal freaks wake up and realize that heavy metal is REAL music and often used as an outlet for anger and frustration. Metal does not cause these feelings. The anger is already there waiting. Or would they rather have people release their anger beating up some old lady in the street? (And that old lady could be some member of the PMRC.) The PMRC are defeating the purpose of what they set out to do. If they take away people's right to listen to heavy metal, they're going to have more problems on their hands



Kings Of The Sun: One of metal's most promising new bands?



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than they ever dreamed possible. Tipper Gore (what a fuckin' name!!) will call it a day with all this bullshit if she knows what's good for her.

> Lisa Wright Ontario, Canada

Hit Parader, please check out Kings Of The Sun: Full Frontal Attack. This band is from Australia and rocks hard with an unpretentious. bold sound that is boldly needed in today's rock and roll arena. Their single, Drop The Gun, has been receiving a fair share of airplay in the last few months and the video is picking up on MTV. But there is no mention in music magazines. I can't understand this. Please try to find some space in Hit Parader for Kings Of The Sun. They promise to be a formidable force in '90s rock and roll.

> Cathy Wieshaar East Taunton, MA

I have never seen a group of rock and roll girls work as hard as Vixen to make it to the top. These girls have a lot of potential. After writing to many rock group's fan clubs, Vixen is the only group that has given a response. They send postcards and newsletters to me. They definitely have a lot of talent, beauty, ambition and determination, along with a positive reaction to their fans! I know groups are busy and don't have a lot of time to get back to their fans, so why have a fan club? I have enjoyed both of Vixen's albums and hope they keep going strong. Please have more write-ups, interviews and updates with Vixen so I -- along with other Vixen fans - can be informed of the Vixen action! GET VIXENIZED!!!!

> **David Grandy** Jacksonville, FL

Lynch Mob is out on vinyl, finally. They rule!! Rock and roll ain't been this good since I can't remember when. If you guys wanna be on top of it, cover Lynch Mob, 'cause they rule the rock realms!!! Their music kicks ass and the dudes are the most jammin'! Lynch Mob is a band to watch 'cause they are doing a hell of a lot for rock and roll. They just need press.

Petie Lee Osbourne

I think Motley Crue is the best thing that could happen to the whole world. One night I was totally depressed because my dad was on drugs again. I thought the whole world was coming to an end. But I knew only one thing could keep me from committing suicide -Motley Crue. I put on two songs, Home Sweet Home and You're All I Need. That got me back in shape. I really would like to thank Motley Crue for being the "mega band" they are and always will be. Motley Crue is the best and most talented band in the universe.

> **Amy Harrison** Exc. Spgs., MO



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ealing with success was real weird for Poison. I think anyone who's ever been successful doesn't know how to handle it at first. I didn't know what to do or how to act when Look What The Cat Dragged In and Open Up And Say... Ahh sold five million copies. It was like being in the \* summer heat and then getting thrown into a ski 🛊 lodge on the coldest day in winter. I was getting \* a lot of plusses in my life. I had enough money to do anything I wanted. People recognized me and I got invited to parties, including one for Elton John. I was in a good mood. But then some magazine reporter would interview me and say, "What about your fucking makeup? You guys still look like faggots!" And all of a sudden I was in a fight with this guy!

Now with Flesh And Blood, I guess we're used to a lot of things that success breeds. We understand that when you have five million fans, you also gain five million enemies. There 🛊 are a lot of sides to us that people don't realize. \* I'll go to a club and one person will say, "Hey 🖊 man, I fuckin' dig your band. Keep it up, dude." 🖈 Someone else will say, "Fuckin' Poison sucks. When the fuck are you guys gonna get real?" One second we're smiling and the next second someone turns around and slaps us in the face. And then people wonder why us rockers get in fights all the time. I get these assholes who don't do anything for a living. They come up to me and think they're music critics and want to hurt me. They make me feel bad about what I'm 🗻 so proud of; that's like slapping my mother. That makes me angry and I will fight for it. I don't \* give a shit what the law says. I'll fuckin' hit 🛊

Poison-kind of band, there's no problem. But a 🤻 lot of times I'll see bands like Megadeth, whose music isn't exactly like ours. We fully get along with those bands, but sometimes the audience would like to see us battle. I don't get it. But nothing's going to stop me from seeing any kind of show. I'm taking a security guy with me because someone always comes up and says, "Fuck man, Megadeth rules and Poison sucks." What's really strange is when I go to a classical concert, no one comes up and says, "Classical rules, rock sucks." People gotta realize that all \* scary, especially for me or any drummer, they're doing is hurting their music. Every time 🛊 one rock band cuts down another rock band or \* their audience cuts down another rock band, they're only fucking up the power and unity of \* metal and hard rock.

I refuse to stop enjoying all the rock bands that are out there because someone from another audience doesn't like Poison. A lot of bands or their members become reclusive or totally obliterated because they're afraid of being hurt. I've tried both paths, but I don't like 🗻 either. I like to be aware of what's going on. I 👱 like to feel like I can take it.

We get good and bad treatment at our own \* shows. It's okay if the fans rush the stage \* because they love us. That happens lots of \* times. Most of them know we're not going to roll out the kegs because we have a show to do. And security isn't going to bash in the heads of people who love us. Fans are more aware of what's going on because they read our interviews. Years ago, fans didn't know about the lives of musicians unless they read Hit Parader. They see everything that we're up against and realize that we're working our asses off to make something happen. I think people are nicer lately,

Of course, there is some negativity at the shows. There are always assholes — the people who DON'T like the band and will go to a show specifically because they want to take a swing at us. I've come out of concert halls to sign autographs, talk with people, shoot the shit and take some pictures. Some jerk will come flying up and hit me. And I'll say, "Dude, I don't even know you. What's up your ass?" "Well, I don't like what you said in an interview" or "My girlfriend thinks you're cute and I don't think you are." And it happens onstage, too. It's kind of because we're sitting ducks behind the kit. Once I got hit by a bottle and that was very frightening for me. Someone threw a big, thick, glass beer bottle. There was still some beer in it and it hit the rim of my snare drum and exploded. Luckily I turned my head, 'cause the glass could have ended up in my eyes; it got stuck in my hair. My tech came running out with a rag and was trying to get all the glass out. A piece went down my shoe and cut my foot. But I didn't realize that 'til after the show. That's pretty scary and lame. And that's why people wonder about tickets costing so much. Insurance policies are skyrocketing because of concert violence. Add that on to the rest of the business of rock and roll equipment, rentals and salaries. We have 40 people traveling with us - six semis and six buses. It doesn't get any cheaper.

But touring is lots of fun — it's like a traveling circus. All of us in Poison - Bret, C.C., Bobby and I, plus the road crew are gypsies at heart. It takes a special person to be out on the road. You really have to like going from town to



somebody if they talk shit about our band. People will provoke it and the only way around that, without losing everything I've worked for, is to have a security person with me. Then the bum will say, "Oh, you're stuck up. You have a security guy." "Yeah and I'm gonna have my security guy kick your fucking ass because I don't feel like getting sued."

Even so, I can't live with a security guard all \* the time. I do it on tour. When I'm home, I usually don't have security quard out, unless I'm expecting some kind of trouble. If I'm seeing a

# RIDE

BY RIKKI ROCKETT

DRUMMER TELLS THE SECRETS BEHIND FLESH AND BLOOD.

town and never being home. I'm the type of person who likes to surround myself with friends all the time. It's to the point where other people are annoyed and say, "Seems you always have to have someone around?" Well, I like to entertain and have a buddy around me. I guess there's a little bit of Elvis in me. And I quess it's just like wanting to share. Sometimes I'll have friends come out on the road with me. In the beginning they want to party every night, "Wow I can't believe we're going to Chicago! I've always wanted to see Chicago!" And within a week, they're either saying, "I'm out of it; I'm going home" or "Maybe I'll come out in a few months — this time for two years." Being on the road is rough; it's not for everybody. We give jobs to the friends who come out on the road and love it.



# **HEAVY METAL HAPPENINGS**

Forget about the talk that Axl Rose has buried the hatchet in his continuing feud with Motley Crue's Vince Neil. You may recall that this situation started over a year ago when Mr. Rose found himself caught between Vince and GN'R bandmate, Izzy Stradlin, when Izzy supposedly tried to pick up Vince's wife at a backstage bash. When a fight broke out, Axl stepped in and threatened to punch Vince if he didn't lay off Izzy. A year later, the feud is hotter than ever. "I'd love to get him alone one time," Axl said. "It's not over, that's for sure."

The Scorpions had one hell of a time trying to finish the packaging of their latest LP, Crazy World. No less than three different covers were completed for the album (at a cost of over \$25,000) before the group finally settled on a concept that hit their fancy. Needless to say, the delays and the extra expenses didn't exactly sit well with the folks at the Scorps' record label, but after nearly 20 years in the rock biz, the Teutonic Terrors know that it pays to get things right. "It's better that we had the album finished and no cover than a great cover and no album," a logical Rudolf Schenker explained. "We know a cover is very important because that's often the first thing a fan sees about an album."

Jon Bon Jovi reports that things between him and his bandmates (or is that ex-bandmates?) are getting a little better. "We all got together for the first time in a long while when Dave (Bryan) got married last summer," Jon said. "We didn't realize how much we had missed each other until we started joking around. We're all like brothers, and no matter what happens in the future we always will be. I'd like to see the band stay together and do another album, but I don't think I'm the one who's gonna make that call. I guess I'll have a say in the matter but I can't dictate to anyone."

\*\*\*\*\*\*

It seems as if Kip Winger is still rather distraught over breaking up with his long-time girlfriend, model Rachel Hunter. While details of the split are still unclear, it seems the pair broke up right before Winger was to begin their current world tour in support of their hugely successful LP, In The Heart Of The Young. What was even more painful to Kip, however, was seeing his former love interest run right into the hands of the notorious Rod Stewart, who worked his fast magic on Ms. Hunter; the pair were married on December 15th. For his part, Kip has been enjoying himself on the road with a variety of new female friends.

Another guy with girl problems is Warrant's Jani Lane. Just prior to the release of the band's latest LP, Cherry Pie, last summer, Jani broke up with his long-time steady, and was quite upset about it. To bury his sadness, the blond vocalist went on a wild "girl grabbing" spree that he promised would continue right through the band's world tour. But then Jani supposedly ran into somebody new who he decided to make his new "steady". His bandmates, while happy that Jani has found a new

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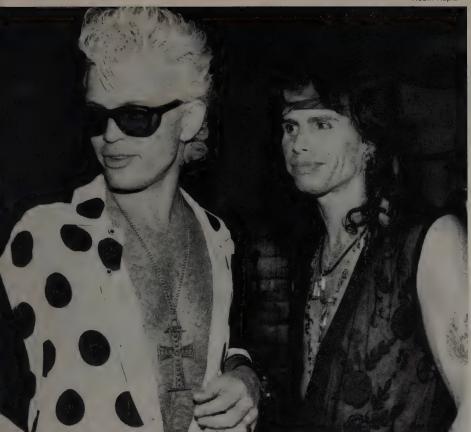
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Steven Tyler (at right, with Billy Idol): Getting annoyed at all the attention he's getting.

love, are warning him that now isn't the right time to try and make the relationship work.

Poison are still bubbling with glee over the outrageously positive notices given their string of European live shows. It's certainly no secret that the European press was less than kind to Poison last year, calling them everything from "all makeup and no talent" to "representing everything that's wrong with rock and roll." This time, however, the media turned a full "180" citing Poison as "one of the most talented groups on the face of the earth." "It's real nice that people aren't judging us on some false

Bon Jovi: There's still hope for the future.



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notion," Bret Michaels said. "If people just give us a chance to listen to what we're doing, I think they'll like us. It's time the press forgot about what Poison was like three years ago and judge us for what we're doing now."

\*\*\*\*\*\*

Rumors continue to swirl through the rock grapevine that Whitesnake may be calling it a day. It's no secret that David Coverdale was less-than-thrilled by the response the band's latest LP, Slip Of The Tongue, received, and his anger carried over to folks at his record label. While Coverdale refuses to say anything negative about his band members, it's also no secret that the attention guitarist Steve Vai received for his solo effort, Passion And Warfare, irked Coverdale's delicate ego. Will the Snake be calling it a day? We should know the answer within a few months.

Aerosmith's Steven Tyler is getting annoyed at all the attention he's been getting recently — even if that attention comes from a beautiful woman. Supposedly Tyler was recently approached by an attractive young lass in a hotel lobby where she gushed, "Oh, where did you get those lips?" Tyler's curt reply was, "I don't know honey, but where did you get that brain?" To say the least, the fan was not exactly thrilled by the quick quip offered by her former ido!

\*\*\*\*\*\*

Def Leppard are getting sick and tired of nasty remarks hurled their way by fans who hate waiting the multi-year gaps between the group's albums. This time it's been worse than ever for the British Bashers since the band openly stated that they planned on having their album ready by the spring of 1990. Now that the spring of 1991 is fast approaching, fans are up in arms about the new disc. "We never said we worked fast," vocalist Joe Elliott replied. "We will only release an album when we feel it's ready. I'm sorry if some fans can't accept that"

Don Dokken seems to have learned his lessons well. Knowing that idle remarks to the press helped undercut his last band, Don has been extra careful this time around, making sure that he makes no comments that may be viewed as shots at his former bandmates, George Lynch, Mick Brown or Jeff Pilson. "Why should I say anything bad about them?" Don asked. "That really won't accomplish anything. The last thing I want right now is a war of words with any of them. If George wants to take shots — and he apparently does — that's his business, not mine."







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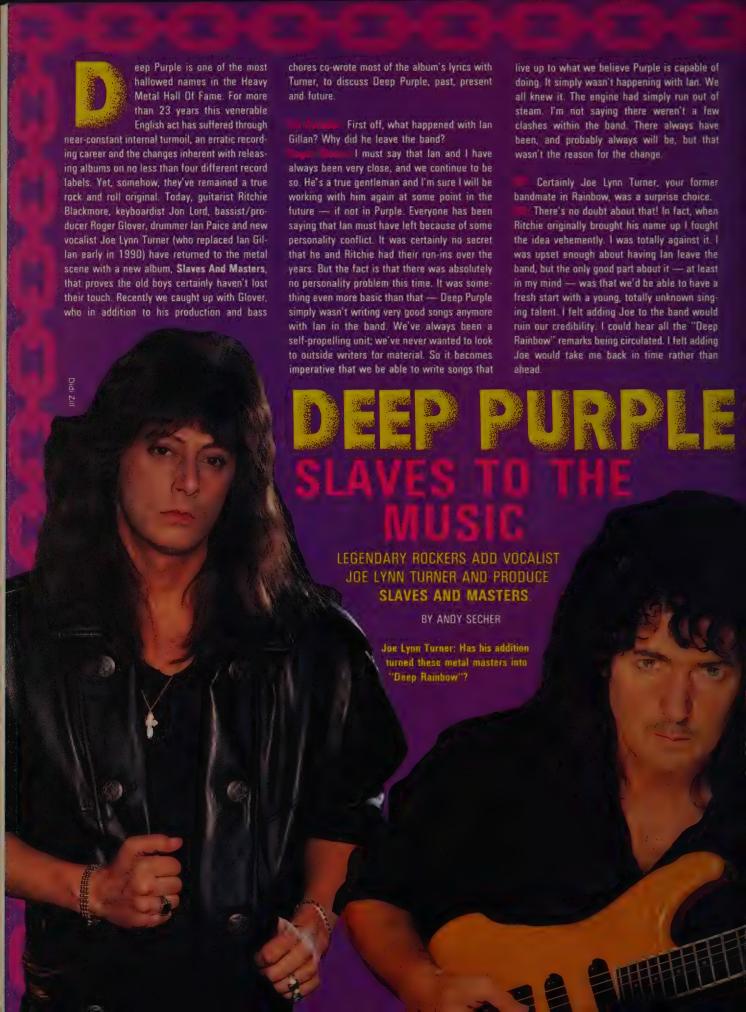


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With all those negatives, how did he end up in the group?

especially after we went through dozens of tapes and really didn't find too many exceptional talents. It seemed that everyone today wants to be Robert Plant, and that kind of high voice simply won't work in Deep Purple. We did find about six very talented young vocalists, but when Joe breezed into our rehearsal room in Vermont like a hurricane, you could just feel the energy. We started to jam on the old classic, Hey Joe, and the electricity was there. I could tell right away that Joe had matured tremendously as a vocalist since his days with Rainbow. That audition took any lingering doubt out of my mind.

But it does seem like Joe's influence on Slaves And Masters has taken the band in a more commercial direction.

That's probably true. We never plan what direction we're going to go in before we venture into the studio. I was hoping that we would be able to retain a raw, live feel in the studio, and I think we did that to a great extent by practically using our rehearsal tapes on a number of songs. But on the other hand, Joe's songwriting has become quite distinctive over the last few years. In fact, he makes a big part of his living by writing for other people. I felt that much of the material he was bringing to Purple was a little too breezy and pop oriented, and we had a number of heated battles over that. We wrote the album's lyrics together, so we had plenty of time to work out our differences, which is exactly what we did, It took us a month to sort out those differences, but I think we ended up reaching a compromise of sorts. I believe the album is quite original and exciting, yet it certainly does have commercial overtones in places.

The title Slaves And Masters is an unusual one. Where did it come from?

Actually, it's just a production term. Tapes that are in the work stage are often referred to as "slaves" while the finished tape is called a "master". But it does have a variety of interpretations, which is what we like.

Ritchie Blackmore: Still one of metal's guitar greats. We know that historically Deep Purple has been considered a better live act than a studio band. Has that held true on the new album?

It's hard to say. I don't think there's any question that Deep Purple always has played better live, or even in rehearsal, than when the little red studio light goes on. That's particularly true for Ritchie, He never plays the same solo twice anyway, but when he stops to think about what he's going to play in the studio, he looses some of the intensity and abandon he has on stage. But on this album I think we've captured some of his best studio work — and holds true for the rest of us as well.

Are there any particular tracks on the new LP that stand out in your mind as "quintessential" Purple tracks that might join the ranks of Smoke On The Water or Highway Star?

That will be up to the fans more than it is up to us. At this point it's hard for me to tell if there are any classic tracks on the record simply because I'm too close to them. Believe me, we

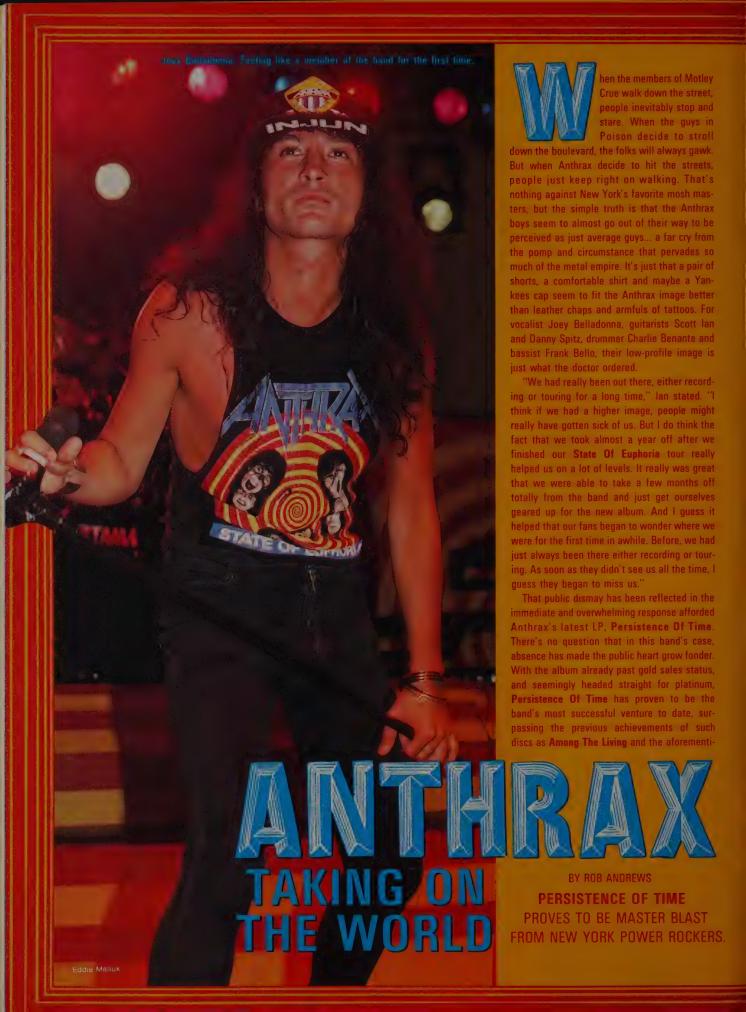
Roger Glover: "None of those breakup rumors

didn't think Smoke On The Water was going to be a classic when we recorded it — it was actually something of a throw-away! But there are songs like Kings Of Dreams and The Cut Runs Deep that Ritchie came up with, and they both turned out very well.

We must ask this; we heard so many Deep Purple break-up stories after lan Gillan departed. How true were those rumors?

them because none of those rumors were coming from us. We've broken up before, so we know what that's all about. And we knew we weren't about to break up this time. In fact, we had just signed a new record deal with a new label, and the confidence those people showed in us had made us feel better about ourselves than we had in a long time. Their enthusiasm smoothed out some of the rough edges that existed when lan left. No, I think it will take something even more drastic than losing our singer to get rid of us at this point. In fact, this side of nuclear war, I can't imagine what might do us in.





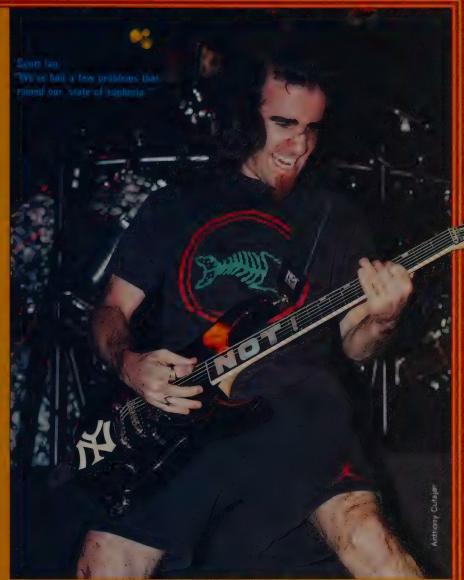
oned State Of Euphoria. What is perhaps most surprising about the album's success is that it superficially turns its back on the more accessible sounds and attitudes that marked Euphoria. Rather than the up-beat style which characterized that album, Time's approach is dark and foreboding — a reflection of Anthrax's mood during the album's planning and recording.

Things really started to change during the last stages of the Euphoria tour," lan explained. "It wasn't one thing or another in particular. It was a series of things that really opened our eyes and showed us that people can play with your heads and turn their backs on you for no apparent reason. The press started doing it all over the world. The American press has never been particularly supportive of us. But then the press in places like Britain, who have really been behind us over the years, started getting on our cases about the way we dressed and the way we acted on stage. Then we had our problems with MTV, which I've already discussed enough. Some of those problems seem to have been cleared up with this album, but I still don't think they're being as supportive as they should be. And on top of everything else we had that fire early this year which destroyed a lot of our equipment — including some of my favorite guitars. If that's not enough to ruin your 'state of euphoria' I don't know what is.

"That's why Persistence Of Time just jumps out and grabs you," he added. "I think we all realized that somewhere along the line the last album became too polished, too smooth for our own good. This one has more of an edge to it. It really is the best thing we've ever done. I know that's the standard line, but it's really true. I'm not trying to make it sound like I don't like some of our other albums — particularly State Of Euphoria — but that record just didn't hit people the way we wanted it to. The fans bought it, but I think some people just expected a little more from us. Well, they're getting it this time."

It seems that suddenly Anthrax are everyone's darlings. Perhaps the fact that the band's major competitor in the Power Metal sweepstakes, Metallica, have been laying low during the last year has helped focus more press and fan attention onto Anthrax. Maybe it's that the band's hardened attitude has forced those who previously viewed the boys' metal moshings as merely a "gimmick" have begun to recognize their artistic talents. Or maybe it's just the fact that Anthrax have finally hit full stride as a rock and roll band. Whatever the answer may be, lan isn't about to say that he's not pleased by the response **Persistence Of Time** has elicited.

"I'm kind of waiting for the other shoe to fall," he said. "It's almost like nobody wants to hurt our feelings this time. Before, we knew where we stood with a lot of people. They came right out and said that they didn't particularly like Anthrax, what we looked like and the way we played. We might not have agreed with



them, but at least we knew where we stood. This time, even those people seem to like what we've done. It's a little scary. I almost want to go up to them and ask, 'But what do you really think?'

1 think I understand some of the reasons that this is a better record," he added. "The fact is that we were a bit rushed when we did the last album. We had some concert dates already booked, and we had just come off the road. When we went into the studio we were still writing a lot of the material. Joey was the one who got hurt the most because being the vocalist, he tends to record last. Since I do the lyrics, he ended up singing them off of a lyric sheet! That's not exactly the best way to get a real emotional performance, but it certainly wasn't his fault. This time we took about six weeks to just work on preproduction and make sure the material was really strong — and that everyone was comfortable with it. In some ways this is the first time that Joey really sounds like he's part of Anthrax. But again, that's not his fault Let's just say that we've learned from some of the mistakes we've made in the past.

One mistake that Anthrax promise they won't make again is letting their tours be dictated by forces outside of their control. Last time — on the group's first headlining tour — the people at MTV offered a helping hand. And while that seemed like an ideal opportunity for Anthrax, when the channel quickly turned its back on the band the moment the tour was finished, the group realized they'd have to stand on their own two feet from then on. That's why Anthrax on stage this time seems more confident and more powerful than ever. There's no question that a lot of growing up has taken place over the last 18 months, and it's something that the band members are understandably proud of.

"I think we're more comfortable with ourselves," lan said. "We really didn't understand it when people began criticizing us for wearing shorts or riding skate boards. That was just us, not some contrived image. That hurt us, and it made us draw even closer together as a band. That's all reflected in the music we're playing, both on the album and on stage. Yeah, Anthrax has changed, but it's definitely a change for the better."

## HANGIN' OUT WITH

Tim Kelly & Mark Slaughter



laughter admit that they're having the times of their lives on the road. For vocalist Mark Slaughter and bassist Dana Strom the tour trail is a familiar home where the pair have already experienced all that the rock lifestyle has to eiter. But for the band's "rookies", guitarist Tim Kelly and drummer Blas Elias, their time on the road has been one new experience after another — and the boys have been certainly making the most of their time. Aside from the wine, women and song that comprise life away from home, Staughter have been partying with some of the biggest names in the mosie world — a fact we discovered when we did some recent hangin' out with Slaughter.







ichie Sambora is recording a solo album and, presumably, hanging out a bit with on-againoff-again girlfriend Cher.

David Bryan is also recording an album of his own, a New Age project similar to the work of pianist George Winston.

Tico Torres is playing sessions and developing new bands.

And Alec John Such is opening a chain of car washes in Hungary. Really.

Bon Jovi - the group that's sold 30 million copies of its last two albums, and - is on hiatus, which is usually a polite term for breaking up. But Jon Bon Jovi - group leader, eponym and the first man out of the box with Blaze DI Glory, his ung Guns II — tries to poosoundtrack for # poo any talk about a breakup.

'lt's on hold," he says. "We haven't split up. We're all busy, but in different directions. I feel like doing different things right now. I don't know if I feel like being in the band for awhile. I'm an admitted workaholic... I don't want to do anything that's not exciting to me."

Why does a group that has the world by the ear and eye - think about the last time you didn't see a Bon Jovi video on MTV - walk away, temporarily or not, from a good thing? Bon Jovi describes it as a simple case of things perhaps becoming too good.

"It was seven years of album-tour," says the former Jon Bongiovi of Sayreville, NJ. "I always got a kick out of seeing ads people would take out in Billboard or something, calling themselves the hardest-working act in the world for doing 180 dates in a tour. Our last tour was 327 shows! Gimme a call when you come out and do a real tour.

'But there's no hard feelings within the band at all. Nobody doesn't like somebody else. Up until last weekend, we hadn't been in one room together for about five months. We got together to talk about if there is a future, and we decided to leave it in the air. To tell you the truth, I want

there to be a future. If we can work it out, there

In the meantime, there's Blaze Of Glory, the first of a number of projects coming from Bon-Jovi, the individual. He calls the soundtrack "an accident, something I had no intention of doing." In fact, he had already hunkered down to work on a live album from Bon Jovi - the group's - New Jersey tour.

Then he got a call from actor Emilio Estevez, a buddy, inviting Bon Jovi out to the Young Guns II set in Santa Fe, NM. Anyone who's heard his 1987 hit Wanted Dead Or Alive knows Bon Jovi is a fan of western lore and, in fact, has always fancied himself a cowboy. "I've always felt that life on the road, the way I've led it - going from town to town and everything - paralleled that of a modern-day cowboy," he says.



So Estevez hooked it up for him to play cowboy for a few seconds on screen; he gets shot, and if you blink, you'll miss him. Then the movie's producers asked him if they could use Wanted Dead Or Alive in the film's soundtrack.

But Bon Jovi demured, feeling that "lyrically, the song didn't work. A line like 'on a steel horse I ride,' that's written about busses and airplanes, not about Billy the Kid, his persona, why he was such a nut job.

But I thought I could write something in the same vein so they could see it in the movie, but it would be lyrically correct. I wrote Blaze Of Glory, and when I played it for the director and the producers and the stars, they liked it enough to give me the script and say, 'Go do the soundtrack."

Bon Jovi hadn't done anything like it before, but he found the project easier than he expected. He hung out on the set, "They worked outside, and it was winter," he says. "I was there maybe a week, and I'd go out on the set for awhile, sit in Emilio's trailer for a while, write a bit, then go back out, get some more ideas...'

Then he sat down to come up with the 10 songs that would be on the record. "If I'm writing something for Bon Jovi, I have to think two or three or four times about it before I'm satisfied," he explains. "I didn't have to go over the songs and decide whether it was something I wanted the public to know about me. When I'm writing for the band, if I get into an area I'm not comfortable with, I'll stop mid-stream.

"This was different. I didn't have to worry about who Billy (the Kid) was or who Doc (Holliday) was. The characters weren't written by me. They weren't me. I just had to write songs to fit the characters and the action someone else had come up with."

Bon Jovi also took advantage of his solo status to assemble a band from his "wish list" of favorite players. Among them: British guitar ace Jeff Beck; pop superstar Elton John; flamboyant rock 'n' roll pioneer Little Richard; and a gaggle of top-name players like keyboardist Benmont Tench from Tom Petty's Heartbreakers, guitarists Waddy Wachtel, Danny Kortchmar and Aldo Nova and bassist Randy Jackson.

Beck, he says, was a particular favorite and one of the first to sign on. "I thought to myself, 'Hmmm, how many times have you tried to cop that sound he got on People Get Ready with Rod Stewart?' Instead of trying to copy him, I was able to get him. So I went, 'Wow, what a lucky day.' Then I went down the list."

Elton John, it turns out, was a Bon Jovi buddy who had played with the group before. "I've had dinner with him a few times," Bon Jovi says. "He's a great guy.

"Everybody came quickly. It was a big thrill. I can't tell you how great it was. I was definitely in awe, running around and taking pictures of all these great people playing on my record."

The enthused rocker has plenty on his docket before he gets around to his next record, however. Bon Jovi recently co-wrote and produced the next single for Daryl Hall & John Dates, titled So Close. He's currently producing Aldo Nova's next album, and he did a short stint as a guitarist for Southside Johnny's band. The Bon Jovi live album is also on deck.

And when it comes time for the next Bon Jovi album, he hopes it's as the leader of his band rather than as a solo artist.

"Typically, I consider Bon Jovi albums to be solo albums anyway," he says. "Nothing goes out on those that I don't want to. I really, really don't want the band to break up. It's been a lot of fun. But I want to keep it fun, which is why we need to take this break right now."

# SEBASTIAN BACH & AXL ROSE

INTERVIEWED TOGETHER FOR THE FIRST TIME!

METAL'S TOP BAO BOYS
TACK ADOUT THER UNES,
THER WAYES AND THER MUSI

xl Rose and Sebastian Bach hangin' out together? The minds of most metal mavens spin just trying to contemplate the wild happenings that must go on when two of rock's most notonous bad boys join their hell-raising talents. And how did we find out about this earth-shaking happenstance? Well, in all honesty, even the forces of Hit Parader couldn't get Axl and Bas together for a heart-to-heart discussion. So we did the next best thing; we turned to America's favorite shock/rock/jock, Howard Stern, to provide us with his recent phone conversation with not only Axl and Sebastian, but with Axl's wife as well! The top-rated morning man on New York's K Rock powerhouse, Philadelphia's WYSP and Washington D.C.'s WJFK asks the questions every rock fan wants to know, like asking Axl's new bride. Erin, if the newlyweds make love every day intrigued? Well, read on!

Howard Stern: Is this Axl or Sebastian?

Axl Rose: This is Axl here, and this is Sebastian there.

Sebastian Bach: This is Sebastian here and Axl over there.

HS: Do you think it's them? I'll ask something only Axl would know. What happened in Paris? AR: We fought 12 French guys. I still have a broken finger from smashing some guy in the head.

HS: What are you doing, sitting around partying?

AR: We're sitting here on the balcony, writing songs and rapping about rocking and rolling in New York.

HS: Where are you, in Jersey or something? AR: Nah, we're in fuckin' L.A.! We're overlooking Sunset and Tower Records.

HS: These guys are partying all night — what a life! So are you guys getting tons of girls?

AR: I just go out with my wife. My wife's the best. My marriage is stronger than ever; my marriage is rolling.

**HS**: Her father is one of the Everly Brothers, right?

AR: Yeah... well, he doesn't have any association with anything. He's in his own ozone layer

HS: You've got tons of money. What's his problem? It's not like you can't support her. AR: Well, he never did!

HS: Oh, so the guy's a creep?

AR: That's what I hear. I don't know.

HS: But she's so fine. She's very fine.
AR: (Calling out) Erin, he's saying how fine you are!

HS: Hey, let me speak to her! Hey Axi, what's she wearing?

AR: She's wearing a black evening gown. Her and Sebastian's woman are becoming close friends.

HS: Hey that guy Sebastian will steal your wife!

AR: Oh man, you don't know how this works!

HS: You guys are sharing her? AR: No, we're machine heads here.

HS: Machine heads? How come I-don't get it?

AR: It's something personal.

SB: Howard, I miss your TV show before Headbanger's Ball. You had that guy on who was trying to blow smoke through his eyeballs. We're trying to do that. That guy made it look easy. By the way, do you want to talk to Erin? She's right here.

Erin Rose: Hello?

HS: Erin, how are you doing? ER: Fine, thank you.

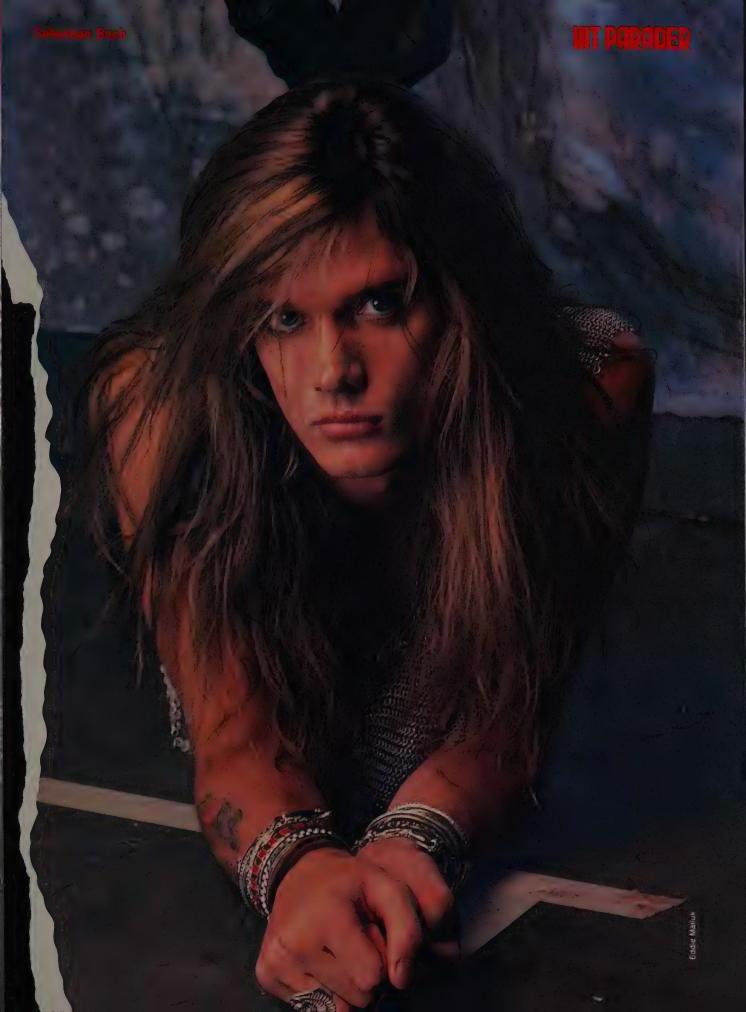
HS: Oooo, you sound so sweet. How is it being married to AxI? Is he good?

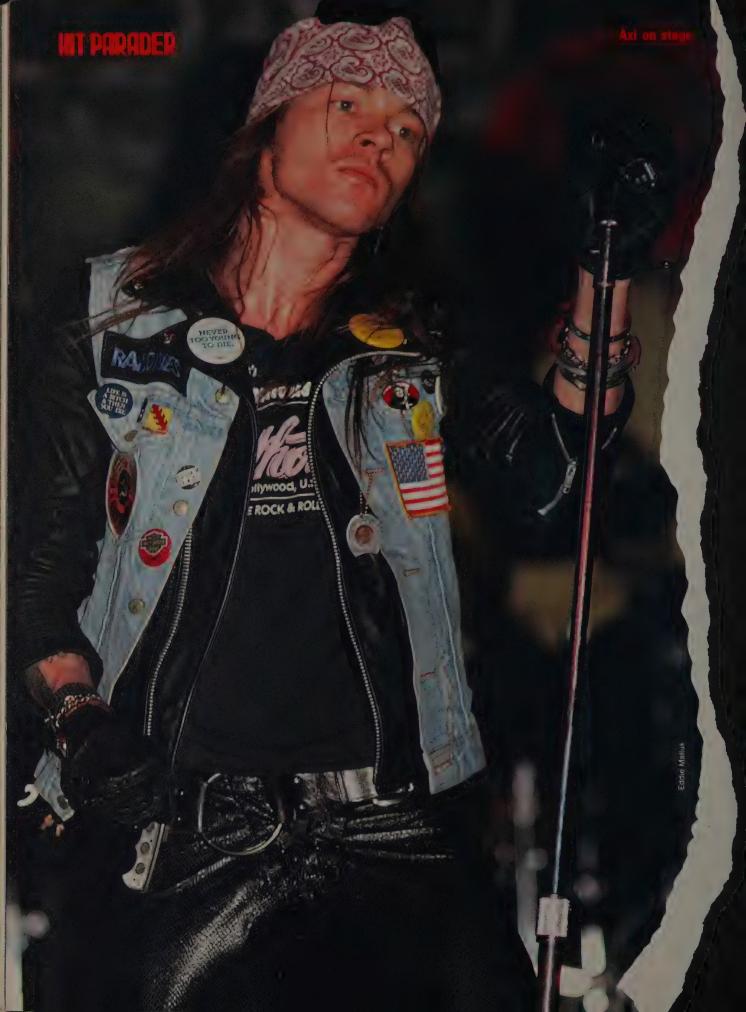
ER: Yeah.

HS: That dude can move ER: Yeah, he can wiggle, can't he?

And Room. Supposedly the Granica lines. Bisished St., teacks for their new 1.8







HS: Are you in love?

ER: Yeah.

HS: Do you make love every day? ER: Don't ask questions like that.

HS: What are you wearing? ER: I'm wearing a dress.

HS: Like a mini-dress? ER: No, a long dress

HS: A long dress with no bra?

ER: (Talking to AxI) He asked me if I'm wearing a bra.

AR: She's a natural woman!

HS: She is natural. You're so lucky man. I swear to God!

AR: Thank you

HS: Are the other guys in Guns N' Roses being a pain in the ass or are they getting it together? AR: Hey, everything is rolling man. We just laid down 29 tracks. Dude, we're giving you a fourrecord set. It's like buy or die!

HS: So when's the new album coming out?

AR: The beginning of the year. We're putting Heaven's Door and Civil War on it and it'll have 31 songs!

HS: So what are you and Sebastian doing, swapping girls?

AR: We haven't reached that stage in our relationship.

HS: Hey Sebastian, you're not too good look-

ing... Sebastian?

SB: What do you mean by that?

HS: I mean you're a good-looking dude.

SB: Well, it's those lip implants I paid for and those cheekbone heighteners!

HS: Hey man, you're good looking enough. I'd have sex with you!

SB: I got no tits though.

HS: What happened with that idiot you threw a bottle at?

SB: I gave them \$45,000. It was the quickest downpayment on a house that ever happened. It was a very pleasurable experience. Excuse me if I didn't know I was Sebastian while someone's pitching a bottle at my scalp and it's rebounding at a 90-degree angle! I got blood pouring down my face in front of 14,000 people.

HS: Let's get back to you guys swapping girls.

AR: What are you trying to do, ruin our lives?

Destroy our lives forever all of a sudden.

There's like legal fees and Marvin Mitchelson calling you.

HS: Next time we're all in New York we'll all go

out and do a lot of cool stuff like hit on Axl's wife for a couple of hours.

SB: I'm sure you'll find that very amusing.

HS: Hey Axl, I was shocked when you got married. You know how some women get. You break up and 50% of your money goes out the door.

AR: That's true.

HS: Did you sign a pre-nup?

AR: No. No way.

HS: I'm really surprised. I had you pegged for a pre-nup kind of guy.

AR: Well, it's not needed with some kind of people. It's true love for people with certain principles.

HS: How come there were so many reports in the papers that you guys were breaking up? AR: We got married, and all of a sudden it's the real thing. It was back and forth there for a while.

HS: Hey, I'm going for that tattoo!

AR: What are you gonna get?

**HS**: I'm gonna get one of those *Live Free Or Die* ones.

AR: I'm gonna get Mother Mary. Bas is writing a song called *Mother Mary* with me. I've got the chorus. We're trying to get something together here.

HS: Where are you gonna put another tattoo?

"Bas is writing a song called Mother Mary with me — we're trying to get something together."

You didn't have any room left.

AR: On my forearm. And the reason I'm getting the new one is because of the old 10CC song I'm Not In Love where it goes "big boys don't cry." That's Mother Mary holding Baby Jesus and that's the weirdest thing I've ever seen.

HS: Hey, can I get AIDS from tattoos?

AR: Depends on what needles they use. They use brand new needles where I get mine.

HS: How many needles do I need for an average tattoo?

AR: I don't know it depends on how many colors you use and how sharp the points are

HS: Hey, you know who's a pussy? Bon Jovi. He's got Superman tattooed on his arm. AR: Yeah. He's in his world. He does his thing.

HS: You know why I like talking to you guys? You've been partying all night — what a life! That's the life I should be living.

SB: You are living it man! You look like a rocker. I know you know what it's like to walk down the street and hear someone say, "Hay faggot long-hair." You've gone through that — we all have  $\square$ 







# OUEENSIONARIES SEATTLE METAL MEN GARNER CRITICAL AND COMMERCIAL RAVES WITH EMPIRE

BY RICK EVANS

ill success spoil Queensryche? That's a question that seems to be on the lips of many rock fans these days. Will escalating album sales, world-wide tours and magazine cover stories turn this down-to-earth bunch of rockers into media superstars — and corrupt their art and their attitude in the process? It's a question that vocalist Geoff Tate, guitarists Chris DeGarmo and Michael Wilton, drummer Scott Rockenfield and bassist Eddie Jackson have heard with increasing regularity in recent days, but they don't seem to understand why. After all, is the success of their latest LP, Empire, and the start of their first-ever national headlining tour, enough to corrupt their principles? DeGarmo, for one, thinks not.

"Actually, I find that question kind of funny," he said. "Why is it that people get so concerned about a band changing just because they've begun to taste a little success? I can understand that concern, perhaps, if a band has their first album become a huge hit and they've got to learn to deal with a lot of different things in a hurry. But that's certainly not the case with us. We've been around for a number of years at this point, and Empire is our fifth release. We've gone through some difficult times in this band, and whatever success we now enjoy has come slowly and only after a lot of hard work. I don't think you really have to worry about us changing that much. It'll take a lot more than a few hit records to do that."

In fact, if truth be known, it seems that no band in the metal world is better prepared to handle success than the five Seattle rockers who comprise Queensryche. Unlike so many of their hard rocking compatriots who measure their lives by how many cars they can wreck or how many bottles they can empty, this is a band that's always had their priorities in the right order. Business comes first for Queensryche, and while the boys all have their hobbies and side interests, when it comes time to craft one of the band's distinctive metal masterpieces, everything else is placed securely in the background. In the case of Empire, the band's focus was so complete that they had to actually cut back on their lyrical and musical scope in order to fit all their ideas onto the album.

"We were all in a very creative mood when

we did the album," DeGarmo said. "We were very organized by the time we got into the studio, but we also allowed ourselves just enough room for any new creative spark that might have hit us. What we set out to do was keep the spirit and attitude we had created on **Operation:** mindcrime while changing the style a little. The last record was a series of songs that kind of acted like chapters that eventually added up to one big story. This time we wanted to avoid the 'concept album' style entirely. We didn't want people to start expecting concept albums from us all the time.

"I guess we could have recorded a Son Of Mindcrime, but what would that have proven?" he added. "I guess we've gone in the completely opposite direction this time. We wanted to have a great deal of freedom to explore a variety of social issues, or just the way we felt on a particular day. Just living day-to-day brings you in contact with so many important questions and issues, and having a forum like an album to express what we feel some of these problems are was a great opportunity for us. I don't think we're trying to supply any answers to those problems, but we certainly haven't avoided the issues."

On Empire, Queensryche has taken a cold, hard look at such social ills as drugs, pollution and the homeless. But rather than offering lame "let's save the world" lyrics that pervade so many "relevant" rock opuses, the band has presented these problems in snapshot lyrical forays that hit with the power of a clip off of the Six O'Clock News. DeGarmo realizes that presenting such thought provoking material will draw a potentially more scathing critical eye down upon the band, but that doesn't seem to be a concern.

"The critics have always been kind to us," he said. "And we certainly don't mind if they examine what we've done. Perhaps they won't find it as stimulating as Mindcrime; it is a different album. But we're proud of what we've done. We all got more involved with the writing this time in that I wrote the lyrics to Silent Lucidity, Best I Can and One And Only. On Mindcrime, Geoff wrote virtually everything. I think it's usually easier for a vocalist to sing lyrics he has written, but Geoff was very encouraging when it came to my writing this time. I'm not saying that

because I wrote more this is a better record. I don't know if **Empire** is a better record than **Mindcrime**. But I know we're proud of both, and so far the fans and the critics have been very supportive.

There is a danger that when you present songs like Della Brown, Resistance or Empire you can get criticized for preaching at people, he added. "We went out of our way to avoid that. Each of those songs has a theme that is fully explored. Della Brown is about the homeless problem in America, but it's presented from a personal point of view — about a situation that Geoff and I saw back home in Seattle. We just built a whole storyline around what's going on in the streets every day. Resistance talks about the way we're mistreating the planet all we hope to do is have the fans stop and think about the problems that we're all causing. Empire, the title song, asks some very hard questions. Do the young people of America want to achieve their goals and dreams through hard work and dedication, or do they simply want a quick fix way out of their problems through drug use? Again, that song was inspired by something that happened in Seattle recently where youth gangs have become much more of a problem."

Certainly Queensryche's musical attack is a far cry from the "nuthin' but a good time" attitudes of most hard rock bands. But before you get the wrong idea, understand that none of the band's members have bloated views of their musical or personal importance. In fact, one would be hard pressed to meet five nicer, more down-to-earth guys than the members of Queensryche. But once again, we have to ask that question: Will a year-long headlining tour, where the band will be treated like conquering heroes as they travel from Tokyo to Topeka, begin to transform Queensryche's members into egomaniacal Rock Gods?

"All I can say is that we're very excited about going on the road as headliners," DeGarmo answered with a laugh. "We're going to travel to as many countries as we can, and we plan on touring the States for about six months — or more if the demand is there. Hey, we're really going to be busy. I don't think we'll have the time to get big egos, do you? On top of that, as hard as we're gonna be working, we'll probably be too tired to act like stars."



#### 

Atreme are obviously not from Los Angeles Gary Cherone is not the cliched pretty boy, bleached-blond vocalist, a la Bret Michaels or Jani Lane. But he can pump out a song laden with ear-tickling style and image-washed personality. And he doesn't need a producer to make him sound in tune on a record!

"I realized I could sing the first time I took a shower, like two days ago," Gary laughs. "A shower can make anyone sound good."

The clothing clutching the physiques of Extreme's robust young lads are not the ultrastylized denim patched, studded or shredded by Ray Brown, Jackie King. Audrey Carter or one of the left coast's other hip body glovers. It's REAL! Gap real.

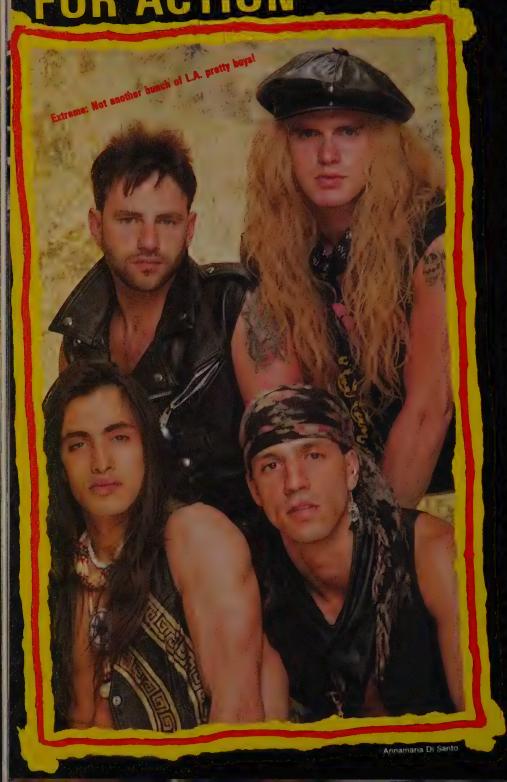
"You want to know what we do with our clothes after a tour?" Gary repeats, awed by the strange things people have asked Extreme now that they have become media baubles. "We have a roadie who has an Extreme Hard Rock Cafe down in his cellar. We call it the Skip Hip Palace. He takes our old rags and immortalizes them."

Save the hair spray for posing princes like Pretty Boy Floyd. Extreme are rockers, not poseurs! Their personality is in their jived-up rock and roll. Extreme music won't blow your ears out, but their "funked up fairy tales" will most certainly jostle your feet.

"Due to the age of the fast food music chain, the magic of many bands' chemistry has diminished into worshipping the almighty dollar," expounds guitarist extraordinaire Nuno Bettencourt. "I wouldn't say we're out to change music—but the chemistry of the band will disease you... THERE IS NO CURE!"

Nuno is Extreme's Guitar God. He's not California fast and flashy, the way the many beach heads who worship George Lynch can be. Nuno's got style — DEVASTATING panache. His pretty little ditty breaks and Leadbelly grooves are so excruciatingly innovative they should have come from Mars.

EYES WIDE! Nuno Bettencourt may very well be the Edward Van Halen of the '90s. Just check out the variety of musical styles on *Deca*dence Dance the opener to Extreme's second album, Pornograffitti.





"Nuno is a guitar hero," confesses Gary. "But, he's not into the big guitar hero thing, he plays it down, and plays up the band, which is great."

Being a blues biased Boston-based band of rockers has been a big benefit for Gary, Nuno, drummer Paul Geary and bassist Pat Badger. It gives Extreme's music its own stamp of originality: a little Van Halen here, a smidgeon of the Ohio Players there, with a dash of Mother Goose thrown in for good measure.

"Listen to a song like Little Jack Horny, I'm influenced by fractured fairy tales," Gary illuminates. "When we played Japan this little girl gave me this book of Mother Goose fairy tales in Japanese. She said, "I had this when I was a little girl and I loved this, now I want you to have it." I was absolutely blown away by this gift. It's the neatest thing a fan's ever given to me that I couldn't eat!"

Rock 'til you drop off the charts! As many of today's young metal bands find themselves lying in the dust on the side of the road, Exreme have hitched a ride in the chart-rocket limo with some of the BIG BOYS, particularly fellow Beantown Bad Boys, Aerosmith. Sages that they are, the wizened Pump boys took the green Extreme

under their wing, initiating them to the wilds of

"One of our gigs with Aerosmith was the biggest rush of our career," shares Gary. "We were playing to a packed house of 14,000 kids; that's usually enough to give us butterflies. But, at this gig, Aerosmith was watching us from the side of the stage. Aerosmith's music is such a big influence on us, and suddenly, there they were, CHECKING US OUT — AND DIGGING IT! My knees were knocking! It was a trip, It seems like only yesterday! was looking up at a poster of Steven Tyler on my bedroom wall."

PICTURE PERFECT? No, they're not pinup boy pretty, but then again, neither was Jimmy Page. EAR CANDY? They're far from easy listening. From the eight-cylinder energy of Pornograffitti, to the hook, line and chorus of When I'm President. Extreme crank!

"Musically, we never have a boundary," insists Gary, "Take a band like Queen. Queen did anything they wanted to do and it was never questioned if they were a rock band or not. You can go back and put on any Queen record you want to, and they're current. They're timeless pieces. I want our albums to go past the fad of what's happening now. We want to make Extreme music, not just 1990s rock and roll."

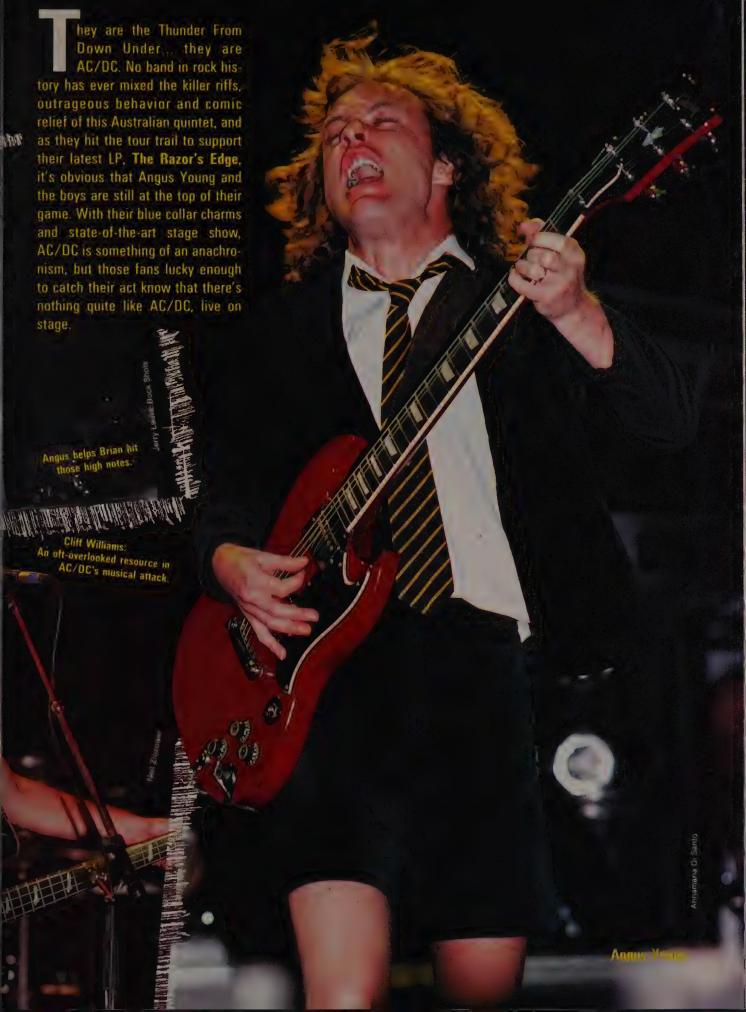
Extreme passed through a hell of a lot as they clawed their way up the K-Rock playlists over the past half-decade. Miller beer has been replaced by chocolate cookies as the dudes strive to take their place among the ranks of those whose discs are covered in gold and platinum. They're mighty close, and in these nouveau recessionist times, that's certainly a superb state of being.

After all, in the Extreme scheme of things, this is the beginning!

"Our secret rests in gator gum," advises Gary, "Our success is a combination of being in the right place at the right time. When Guns N' Roses broke it was perfect timing. There was a lull. The market was saturated with formulated Bon Jovi stuff on the radio, and when Guns N' Roses came out, it kind of kicked the industry in the ass, it exploded! I hope that's what happens to us.

"Extreme is here and we cannot be ignored! There's no way we're not going to break! The music's there. All we need is a chance for people to see us perform, that is our strongest point, and it hasn't really been seen yet. It's the last piece in the puzzle. Until then, Extreme is an unfinished anthem."

# LIVE ON STAGE THE REPORT OF THE PARTY OF THE on Maje — it makes us feel like we'll working."





# BY JODI SUMMERS RESTLESS BREED ENGLISH ACES SCORE MAJOR VICTORY AS NO PRAYER FOR THE DYING SAILS UP THE CHARTS.

n normal times, Iron Maiden is one of the pillars of heavy metal; stable as the Church of England. Throughout their era of platinum success, Maiden's lineup remained intact. They had cemented a steadfast working relationship with their record company, and Iron Maiden's album release schedule was as reliable as the clock in the town square. Every year would bring forth another disc of their classic metal, and that would be followed by a tour that was virtually guaranteed to pack arenas from coast to coast.

But these are not normal times. As our world hurdles toward Armageddon, the band's gruesome mascot Eddie, producer Martin Birch and manager Rod Smallwood are the only stalwart fixtures of Iron Maiden tradition. Guitarist Janick Gers now rounds out the revised Iron Maiden lineup of Steve Harris, Dave Murray, Bruce Dickinson and Nicko McBrain. Instead of the accustomed year-and-a-bit between albums, Iron Maiden waited a full two years after the release of Seventh Son Of A Seventh Son before releasing their latest epoch, No Prayer For The Dying. Speaking of "Epic," that happens to be Iron Maiden's new record company.

With the release of No Prayer For The Dying Maiden has embarked on a new phase in their career. Somewhere in time (not long ago) we sat down with Steve Harris and Nicko McBrain at Maiden's new record company's New York office to get a piece of mind as to where Iron Maiden are and where they be going...

Steve Harris: We're going out on tour, of course!

Hit Parader: Steve, as someone who's been there from the beginning, when you look at the overall picture of Iron Maiden's career, do you see it as a smooth flow or as a lot of choppy moves and changes

SH: All I can say is it's been a good, long ride.

Nicko McBrain: That's what she said last night.

(laughter abounds) You've got to admit, the last
eight years, since I've been in the band, have
been the best.

SH: Whatever you say Nicko.

HP; How does changing bandmembers this time differ from the transitions you've made earlier? SH: We've been lucky when we've made changes. When we got Nicko, he was the only drummer we tried out at that particular time.

Iron Maiden (I. to r.): Janick Gers, Steve Harris, Bruce Dickinson, Dave Murray, Nicko McBrain.

and it worked out great. Bruce was the same sort of thing, when he came down we didn't audition anybody else. Same with Janick, he was the only guitarist we auditioned this year. We've been really lucky in that respect. If we hadn't gotten Janick when we did I don't know what we would have done.

NMcB: When we got back together after our time apart, we were all fired up because we hadn't played as a band for a year. Steve had written some songs. Bruce had some ideas, Adrian had an idea or two, so when we got together to work on this album we got right into the nucleus of it straight away.

Then things started to go down with Adrian and we had a question mark about whether he wanted to be in the band or not. We sat and talked. We asked Adrian how he felt about being in the hand again. We got no response. The silence was deafening. We'd asked our most important question with zero results. We knew the answer to our question.

We'd already had a taste of the material for No Prayer For The Dying. So all of a sudden we were like kids with their toys taken away. We had a week of sleepless nights wondering who we were going to get to take Adrian's place. Having heard his work on Bruce's Tattooed Millionaire, the obvious choice was Janick Gers. We said, "Janick, do you want to learn four songs and meet us at rehearsal tomorrow?"

Janick had less than 24 hours to learn The Trooper, Iron Maiden, Children Of The Damned and Prisoners - a good cross section of our uptempo stuff. He came in there and he jammed! He was so good it was electrifying! With Janick, a breath of fresh air came into the band, and we're obviously thrilled. You'll hear how good he sounds when you see us live.

HP: How does Janick influence your sound? SH: When you hear Janick and Davey play, you obviously know who's who. If you compare Janick's guitar sound to Adrian's, it's drastically different; more growly, more earthy. Adrian was always changing because he was never happy with his guitar sound. Janick turns up the amplifier, ignores the distortion and goes. He lets the guitar speak to you.

NMcB: Adrian and Davey had the guitar harmonies down together so well. Janick and Davey do actually complement each other but it's different. You have to hear it to understand. But the harmony, the Maiden trademark is still

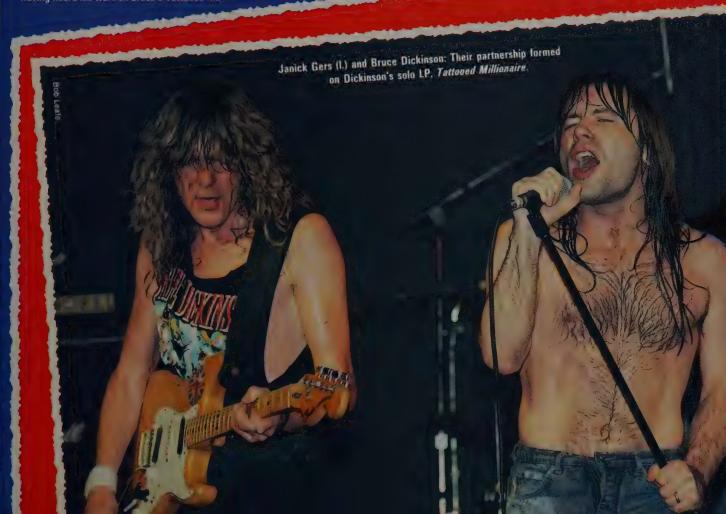
SH: It's more fluid... more natural. When we were recording the album and Janick did the solo for Holy Smake, me and Martin (Birch, producer) were sitting there listening and it was like, WHEW! How did he think up that? Janick just does things off the top of his head that are brilliant!

HP: Everything worked out so well on No Prayer For The Dying, will you wait a year before recording the next album?

NMoB: We're quite pleased with the sound of this album, it's fresh. But a year? No! I refuse to do that again. I don't think our fans would tolerate it!

HP: Why did you sign with Epic Records?

SH: As far as I know, the boys down at Capitol didn't get their shit sorted out. For the last couple of albums there seemed to be a problem with their influence; in terms of the way they were pushing the band, and how they felt about us. We've never done anything in half measures, and having said that, we needed to have commitment like we get from EMI in Europe, and from everybody else who's involved in the band. Our old record company just wasn't doing a good job for us. At Epic, there's a real positive, pro Iron Maiden feeling. They've got so much energy and drive. It's nice to know that these guys are pushing what we worked so hard to create.





HP: How would you describe the average Living Colour fan? Are you appealing to the standard hard rock aficionado, or do you think the band has a wider following?

A SECRETARY AND A SECOND PROPERTY OF THE PARTY OF THE PAR

CG: I'd have to guess that we have a wider following. Just the chance to play in front of a band like the Rolling Stones has to present you to a diverse audience. I'd hate to think that our entire audience was just hard rockers. We do consider ourselves a hard rock band, but there's elements to our music that certainly cross over that line.

**HP:** You mention the Stones' tour. That must have been a wild experience.

CG: It was at times. It can be very intimidating, but long before we began that tour we had said that no matter when and where we played, we'd just do the best we could and accept the results. The Stones shows weren't the easiest shows to play because there were a lot of people there who didn't know who we were — or didn't care! They had come to see the Stones, and they didn't want to be bothered with anyone else. There were some boos on certain nights, but that's okay — at least it means that people are listening.

HP: Do you think the lyrical messages you present in your songs reach the ears of most of your fans?

CG: I think you can listen to our music on a number of levels. If you want to listen to the lyrics and pick up on what we're saying, that's cool. If you just want to enjoy the beat, that's fine too. But I've got to believe that if you keep playing our album over and over again, a bit of what we're saying in the lyrics has to begin to come through. Maybe I'm wrong about that, but I have seen a lot of people singing along at the shows, and that's great.

**HP:** A lot has been made of the fact that Living Colour is the first all-black band to make it in hard rock. Does that bother you?

CG: I guess it would be ideal if people just took us for our music and forgot about what color we happened to be. But we're not stupid, we know that's not about to happen. But I think we've used the fact that we're black to our best advantage, but we haven't exploited it. We come to music with a few different influences than the average band, and that helps make us stand out. But we realize that when people first saw our picture in magazines or saw us on MTV, they must have been a little surprised.

**HP:** You mention MTV. How much credit do you give them for your success?

CG: I hope that Vivid would have become a success whether they got behind our videos or not, but, of course, we're very thankful for the support they gave us. They introduced us to a lot of people who had never heard of us before. That really helped us. I just hope they don't decide that they helped us too much last time and decide not to get behind Time's Up.

HP: Speaking of the new album, how would you say it differs from Vivid?

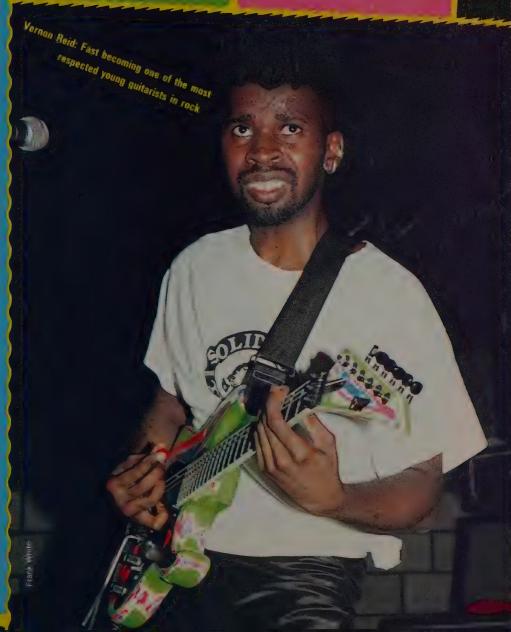
CG: We've taken a few more chances this time, but that really wasn't something intentional. We've always been a pretty adventurous band, so there's going to be changes from album to album. We're never gonna be satisfied to just try and copy what might have been a hit for us the year before. The commercial success really is secondary to making music that we believe in — songs that have a message. But we didn't change certain things from last time. We used the same producer, Ed Stasium, and we tried to record things as live as possible in the studio. We don't necessarily like using a lot of tricks when we're recording.

**HP:** One of the more interesting tracks on the new record is *Elvis Is Dead*. What made you record that one?

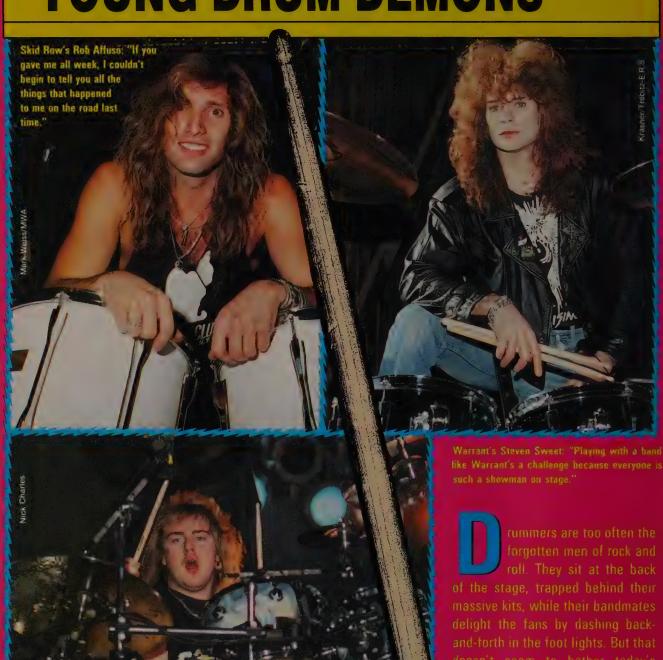
CG: It's a tribute to The King, it's as simple as that. I don't think he'll ever get the amount of credit he deserves. We were able to bring in Little Richard to work with us on that one, which was a real thrill. And saxophonist Maceo Parker, who used to be with James Brown, worked on that one as well. It was a fun song to do, but it really came from our heart.

HP: You're ready to go back on the road again. Are you looking forward to a lot of new experiences?

CG: Yeah, I guess so. It'll take a few shows to get back into the swing of things. But we'll be ready. We worked very hard last time, and looking ahead at another year on the road is a little intimidating. But I guess we'll just take it one day at a time again, and we'll do just fine. As long as things continue to work well for us, and we keep having a good time, we really have nothing to complain about.



## YOUNG DRUM DEMONS







The lobby of the New Haven Holiday Inn was packed with young girls literally bursting with pubescent energy. In their hands they held Winger albums, Winger T-shirts, Winger posters, just about anything, in fact, that the boys in the band could affix their signatures to. To say nerves were tight would be like saying Sadaam Hussein is a little crazy. Every time the hotel's single working elevator started a descent, near pandemonium would break out. "It's one of them, I just know it is," one blonde young thing said in a prayerful whisper as the car slowly dropped ...5 ...4 ...3 ...2 ...1. Suddenly the elevator door burst open and squeals filled the lobby - startling the living daylights out of the two elderly black maids standing in

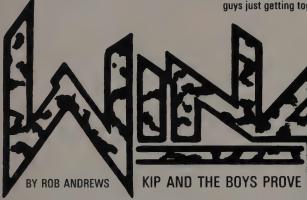
Once again disappointed, the girls continued to mill about, talking among themselves, arguing why one felt Kip was cuter than Sebastian Bach or Bret Michaels. Suddenly a vocal alarm went off as one of the girls caught a glimpse of quitarist Reb Beach and drummer Rob Morgenstein at the other end of the hallway. "Damn, they came down the back way," one girl among themselves and trying to constantly turn the topic of conversation on to the band's latest LP, In The Heart Of The Young. "What do you think?" Kip kept asking anyone and everyone, as if his ego needed just a little extra kick that morning. When informed that one and all seemed to feel that the album's chart-climbing success was well deserved, and that the album seemed to rock a lot harder than the band's platinum-coated debut, Kip offered his winning smile and a solid look of contentment.

"Believe it or not, that's something I'm still a little worried about," he said. "You'd think with the thing long done with, I wouldn't worry about what people thought about it, but I do; in fact, I think we all do. Reb was really pissing me off while we were recording it because he kept saying that it wasn't heavy enough, not as heavy as the last record. I thought he was really wrong about that, but I guess I need a little reassurance. The big difference this time is that I think we've made a much more cohesive album. We've now been together for a couple of years, and that really shows in the music. The first album was almost like a bunch of session guys just getting together. This time we made a

songs we do that I guess you could find on a Bon Jovi album too, but I've got to think that we're a lot heavier than they are. And, not that they're not good musicians, but I really think we smoke on stage. Everyone in this band can really play. I think people have gotten caught up in our image, or have gotten the wrong idea from some of our videos that we're a bunch of poseurs. Well, you can think that if you want, just be careful if you say anything around me!"

Awright Kip, we'll keep that in mind. In fact, Winger seems to be going out of their way to prove their heaviness every night on their current tour. Even the band's more commercial tunes such as Seventeen or their recent hit. Can't Get Enough, are transformed into wall-shaking metal opuses when these boys tear into them on stage. What motivates Winger to crank it up every night? If one didn't know better, one might suspect that they're determined to scare the living daylights out of all the little girls who were chasing them around earlier in the day.

"Nah, we're not trying to scare anyone." Kip laughed. "But I think we're one of the few bands around that can really cut it on stage these days. I hear from so many people about



IN THE HEART OF THE YOUNG HAS THE RIGHT STUFF

shouted as she nearly trampled her younger sister in a mad dash towards her idols. In fact, it proved to be that the boys had no intention of slipping out on their loyal supporters. Actually they had a photo shoot scheduled with Hit Parader's own industrious photo editor in one of the hotel's conference rooms. Reb and Rod were the first to arrive, followed quickly by guitarist/keyboardist Paul Taylor, and to a chorus of ear-splitting shrieks, Kip Winger himself.

"What was that all about?" the ever modest Kip asked as he rubbed the sleep out of his eyes and offered a quick round of hellos to his bandmates - whom he hadn't seen since shortly after the previous night's sold-out concert. "I hear that some of those girls have been waiting there all night," Morgenstein said. "Maybe we should go out and say hello to them," Kip answered as he peered out the door only to be assaulted by another barrage of wall-shaking yelps. "On the other hand, maybe not," he said with a laugh.

As the photo session wore on, with the band members first doing individual shots, then gathering for group pix, the guys began to loosen up and relax a bit, passing a few private jokes real band album."

It seems that Kip Winger has begun to worry about the public's perception of his still relatively new outfit. That's quite a luxury for a guy who freely admits that before the band's debut LP was released, he would have been happy with any public perception at all. You see, the members of Winger aren't exactly rock rookies. In fact, they enjoyed over 20 years of collective experience in the rock wars prior to forming their current band. But with two albums now under their belts, and another world tour underway. Kip and the boys have turned their attentions to loftier subjects, like how can they avoid being lumped with all the "pretty boy" pop/metal bands out there when they'd prefer to be considered true musical pioneers. Yeah, that's right. Don't even think about confusing Winger with pop tunesmiths like Bon Jovi or Poison. These guys would much rather draw comparisons with the true musical innovators of the rock world.

"We always hear people compare us to bands like Bon Jovi, and while I guess that's intended as a compliment, sometimes it's a little tough to take," Kip said. "There are certain shows they've gone to where they were disappointed by the way the band played, or by the fact that they were obviously 'sampling' to help themselves out. Maybe we sample a few background vocals out of necessity. But with this band, what you hear coming out of the speakers when we're up there is exactly what we're playing. We're real proud of that.

"We always say that the best way to see us or hear us is to check out our live show," he added. "I grew up with all the '70s bands who turned their concerts into very special events. They didn't feel the pressure from radio or MTV to play their songs just like they appear on the albums. They wanted to give the fans a treat every night. That's the way we approach what we do too. I don't mind if some people see us as a pop band, because there are some very catchy elements to our songs. But I also don't mind if someone calls us heavy metal or progressive metal either. In my mind, we're all those things and more. I don't mind being classified as anything as long as it doesn't limit what we can do. The only thing I mind is when people call us 'poseurs.' That's the only time you're gonna get me mad." □



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may not be everyone's taste.
"Our music does try to fill that gap," Gipe said. "There weren't a lot of bands going over the top, going out like they had a fire in their pants. We wanted to go full force all the time and

members themselves admit that Bullet La Volta

literally attack the stage. I guess you could say our main motivation is to make an impact."

Bullet La Volta has been making an impact on rock fans since their formation in 1987. Drawing on such eclectic influences as AC/DC, Can, Motorhead, The Damned and The Rolling Stones, the group went through the customary personnel changes before settling on their current lineup in 1989. The group immediately hit the tour trail, blanketing their home region of

New England as well as venturing out into the mid-west. Before long, they landed a small recording deal and proceeded to record their debut EP, **The Gift**. Now the group is following that up with a five-song EP, **Gimme Danger**, which features their unique reworking of Kiss' classic, *Detroit Rock City*.

"We like being a little different," Gipe said. "We have fun, the fans have fun. Isn't that what all this is supposed to be about?"

### EYES

ands are finally beginning to realize that the same old musical patterns just ain't gonna cut it in the metal world of the 1990s. A touch of hair mousse, tight pants and a three chord, MTV-oriented songs aren't enough to guarantee anyone of even getting to first base in these highly competitive times. In response, a band like Eyes has emerged with a sound that blends such diverse elements as soul, pop and metal together into a style that's surprisingly fresh and innovative. That really shouldn't be that surprising when you consider that band members Jeff Scott Soto (vocals), Steve Dougherty (guitar), Aldy Damian (drums) and Jimmy O'Shea (bass) have already paid some heavy-duty dues in the rock world. They've learned the business' dos-and-don'ts the hard way.

"Yeah, we've all been around awhile and

we've learned a lot from our experiences," Soto explained. "We've brought that knowledge, along with our talents, into this band and that's just one of the things that separate us from the rest of the pack. We're not just out there trying to copy what's hip at the moment. We're not jumping on any bandwagons. We take a lot of different elements and combine them into our own sound."

Eyes began in 1986 when Damian and Dougherty decided to pool their talents. Already Damian had made an impact on the west coast rock scene when his band, L.A. Rocks, opened shows for the likes of Cheap Trick and Bad Company, while Dougherty had been a much-respected studio musician having worked with everyone from Burning Rome to Berlin. But the pair knew that without a dynamic frontman, their project was destined to go nowhere. At

that moment up stepped Jeff Scott Soto, fresh from his experience of touring the world and recording with Yngwie Malmsteen's Rising Force. After a number of false starts — brought on by Soto's in-again-out-again status with the mercurial Malmsteen — by 1988 the group's lineup was set and they began writing the material that would eventually emerge as their self-titled debut LP. Such songs as Walkin' Fire, Every Single Minute and Don't Turn Around prove that Eyes have hit upon a special way of communicating their rock and roll energy.

"We want to earn respect for our playing and songwriting," Soto said. "What matters is the music. We want to make music that builds emotion and moves people. We knew from the moment we got together that there was something going on here — now we want everyone else to realize that too."



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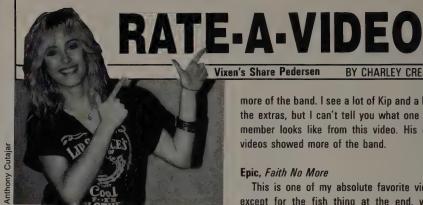
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My favorite heavy metal videos



On her own time, Share Pedersen, bassist of Vixen, listens to classic rock like Jeff Beck, Aerosmith, the Rolling Stones, Heart and Tina Turner, as well as "weird jazz things like Weather Report and Miles Davis." Overall her taste in music also leans toward "bands who spend time on their lyrics."

We spent an afternoon watching videos together, during which she gave us her impressions.

End Of My Daze, Trouble

1990, guys, c'mon.

#### Insane Society, Wrath

This is kind of cool. I like the superimposed images and how they're showing the band, not some extras they picked out. It's like a really good headbangers video, dude!

#### Bored. Death Angel

It's cool when they cut in different things like the horizontal images. I like videos that go back and forth from black and white to color footage. We did it in the video for Edge Of A Broken Heart.

#### Tattooed Millionaire, Bruce Dickinson

He's such a good singer. This is the best one. Cool song, wild video. I'd have to see it again and again just to figure out what's happening in

#### Abduction, DRI

They're in a high school gym. Are they going to play basketball too?

#### Step By Step, Forbidden

A hair video. Lots of flying hair.

#### The Audience Is Listening, Steve Vai

That's pretty funny with the old lady. Steve is a masterfully brilliant guitarist. It doesn't matter what his video looks like.

#### Can't Get Enough, Winger

Gee, a girl on a motorcycle. How unique. Isn't he hungry in another song? Haven't you satisfied your appetite yet? At least they have male bimbos as well as female bimbos. I'd like to see more of the band. I see a lot of Kip and a lot of the extras, but I can't tell you what one band member looks like from this video. His other videos showed more of the band.

BY CHARLEY CRESPO

#### Epic, Faith No More

This is one of my absolute favorite videos. except for the fish thing at the end, which makes me a little sick. I love the song and I love the video. Tons of visuals. The band is in its own video; what a concept! Very creative. The video is as creative as the song. I must have seen the video 20 to 30 times and I still love both the video and the song. They took so many chances. It's interesting how they got down to real piano at the end. I love the sound of a real piano. The exploding piano is really cool too.

#### Don't Go Away Mad, Motley Crue

Then we got the boys in Motley Crue with their new haircuts. What's really cool about this video is that it shows their personality. This video is real down to earth. I feel like they're my friends from watching this. It's really well shot, really well done. Nobody can do Motley Crue like Motley Crue. I like Motley Crue. It's cool that they're in the rehearsal studio and having fun; we know they're huge stars, so they don't have to show themselves in a stadium. Tommy and Nikki's haircuts are very bizarre. I didn't say it wasn't cute, but it's bizarre.

#### (Can't Live Without Your) Love And Affection, Nelson

I don't like the way this is filmed, going into slo-mo all the time, and then the fast stuff is like a cartoon. I've met the Nelsons, they're really nice, but I'd like to see them get more serious about their video. It's too cute. If I was 14, I'd like it, but I'm not. I can appreciate it for what it is. It's like watching a video on Pee Wee Herman's Playhouse.

#### Blaze Of Glory, Jon Bon Jovi

Amazing location. Where is that? He was "wanted" in another song too. For a song from a soundtrack, that's a cool way to show the movie, with a screen like a drive-in movie. I don't know, but it sounds like Jeff Beck on guitar, and you know I like that, whoever it is. Great location shot.

#### Teas'n Pleas'n, Dangerous Toys

There's already a Guns N' Roses. This reminds me of the video for Paradise City. I like that it goes back and forth between two musical genres. They don't have Slash on guitar, that's for sure.  $\square$ 



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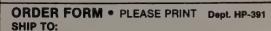
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### BUILDING THEIR LEGACY

BAY AREA BASHERS UNLEASH LATEST LETHAL DOSE OF METAL MAYHEM.

he sound of thunder roared through Fantasy Studios in the outskirts of San Francisco; loud, cracking peals of thunder that made the walls shake with their intensity. Inside one of the studio's main control room's Testament's vocalist Chuck Billy, guitarist Erik Petersen and drummer Louie Clemente listened to each thunder crack over and over again, trying to decide which one would offer the perfect opening touch to Souls Of Black, title song from the band's latest LP. Soon the trip was joined by guitarist Alex Skolnick and bassist Greg Christian and the band hotly debated

the pros and cons of each thunder bolt that was emanating from a special sound effects record that was being cranked at maximum volume through the studio's massive main speakers. "That one really is scary," Billy said as a particularly ominous jolt came forth. "Yeah, mark that one," Petersen said. Soon the band had concluded their thunderous discussion and moved on to even more pressing matters — a conversation with us!

Hit Parader: Testament has lived in the shadow of bands like Metallica over the last few years. Do you think that will change with this album? Chuck Billy: I've never really looked at it that way. They're a great band, and they're good friends of ours who helped us a lot when we were first starting out. They're really unique. Testament has been steadily growing and improving in every aspect of what we do—albums, live shows and songwriting—and we're really not in competition with anyone. As long as we keep improving, we're happy. Erik Petersen: I'm really only interested in the way people look at us on our own, and with the new record they should really be looking at us

in a new way. We've learned a lot from all the

time we've spent on the road, and we've also



learned a great deal from all the time we've spent in the studio recording. That's made us a better band. We're a lot different than we were back in 1983.

HP: Yet, ironically, you have the song Legacy on this album which was supposedly written back in 1983. Why did you choose to record it now? Louis Clemente: It's been sitting around a long time, but we've always liked it. I don't really know why it's taken us this long to get around to recording it. But maybe it was just the fact that we played it so much when we were younger that we just got sick of it. We've redone it to a great extent, especially the lyrics, but it has been a little strange for us to go back in time like that.

CB: There are a number of older riffs that have popped up on this record. Most of the older songs have long since made it onto our albums especially our very first record. But there have always been little bits and pieces of things floating around that we really liked. We've made use of a lot of them this time - though everything besides Legacy is really brand new in terms of being a complete song. I think our songwriting is where we've made the biggest strides over the years, so there's really no reason to go too far back in time for ideas.

HP: You mention that Testament has been around for seven years now. What continues to motivate the band?

EP: It's the music and the kids. It really is a thrill to get up on stage for an hour each night and just blow people away. If that ever stops being exciting then I think we'll probably call it quits. Everyone in our organization from the road crew to the people at the label really gets turned on by the music we play, and that's what really is cool. Everyone involved with this band from top to bottom believes in what we're doing just as much as the five guys on stage:

LC: There's so much effort that goes into what we do on stage every night. On the tour we're currently on, where we're playing arenas with Judas Priest and Megadeth, you can't believe the energy level that exists back stage every night. We've gotten used to headlining where we're on stage for 90 minutes at least every night. Now we've got about 30 minutes, and we pour every ounce of energy we've got into the set. It's really wild.

HP: You're playing almost all old material in the set, that's kind of surprising.

CB: The record's still pretty new, and while we love the new material, we don't want to shove it down anyone's throat. I'm sure the record label would love it if we turned the show into pure promotion for the new album, but that's not what we want to do. The lans are coming out and paying their money to hear the old stuff too. And with only a limited amount of time on stage, we want to give them what they want.

We're working a few of the newer ones in there, but we remember that when Metallica went on the Monsters Of Rock tour a few years ago, the only new song they played was Harvester Of Sorrow. We're taking that to heart.

Alex Skolnick: We figure we've only got time to play seven songs on stage, so we can't just play five new ones and two older ones. That wouldn't be fair to the fans. We are very pleased with the new songs, but we'll let the fans get a little more familiar with it and then hit 'em live with those songs later in the tour, maybe when we go out an our own or open for someone else

HP: What are some of the strange things that happen to Testament on the road?

EP: There are so many of them that they tend to blend in your mind. It's so tough to remember them when you're asked to name a few of 'em. But I do remember one night when a big fight broke out, but Chuck tells that story better than

CB: We went to this club after we had played a show last year with the guys in Savatage. The owner of the place had invited us over there to hang out and have some fun. Well, somehow we ended up jamming on stage, and it was great, until the security guys started really pushing the kids around. We stopped what we were doing and told the security guys to back off. Well, that was a mistake, because the kids just descended onto the stage until there were more of them on stage than in the crowd. Then some fights started to break out, and the club owner just stood there and watched. He didn't raise a finger to try and get his people to stop it. It was a very strange night

HP: So why is Testament finally going to become stars this year?

EP: (laughing) Yeah, that'll be the day! But we hope with the exposure we're gonna get from the Priest shows we'll start expanding our audience. We know that there are more than 100,000 people out there who really like Testament and will buy our albums. Now we've got to start expanding that audience.

CB: We just want to play in front of people. We don't care where they live, what kind of music they like or what band they paid to hear. If they're alive, we want to play for 'em. -

Chuck Billy: 'The kids just descended on the stage until there were more of them there than



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# **INDIE REVIEWS**

RATING SYSTEM: \*\*\*\* = excellent

\*\*\*\* = very good \*\*\* = good \*\* = fair \* = poor

BY DANIELLE DOWLING

#### The Great Kat

Beethoven On Speed

Anyone who butchers Paganini deserves to be maimed. Anyone who bastardizes Beethoven deserves to die in a nasty way that involves lots of pain and lots of blood. The Great Kat amazingly accomplishes both on her latest release. Beethoven On Speed, but let us be kind and only pummel her with cunning and wit. Her covers of Beethoven's 5th Symphony and Paganini's 24th Caprice are atrocious and pretentious guitar wailings that only serve to nauseate. Hasn't someone told the Great Kat that the "I want to show everyone how fast I can play and deafen as many listeners as possible with incredulous high notes" attitude was a trend that thankfully passed away? The only saving grace is Sex & Violins, which is actually a very beautiful and well orchestrated violin piece. Taking everything into account, one is left to wonder how such an exquisite song can be on such an awful album. Rating: \*\*

#### King Diamond The Eye

King Diamond is the Steven King of heavy metal. The blood curdling tales he has weaved on his previous albums, **Abigail**, **Them** and **Conspiracy**; would make engrossing horror flicks. However, unlike the above mentioned albums, his latest release, The Eye, is not a concept album. There is an underlying theme concerning a necklace with an eye pendant. The pendant is an actual piece of jewelry which is in King Diamond's possession and, as myth has it, has mystical powers. Musically, The Eye engenders visions of evil, demonic swarms of locusts descending upon a village. The keyboards on the song Two Little Girls are captivating. The Trial is a haunting, well orchestrated piece with a good melody line. Insanity is an absolutely beautiful instrumental with intricate harmonies. King Diamond's use of falsetto is sometimes annoying, but overall his vocal performance is very good. This is mature work that will provide more than ample satisfaction to King Diamond fans. Rating: \*\*\*\*

#### F.U.C.T.

Dimensional Depth Perception

Holy psychosis, Batman! It seems that the four guys that comprise F.U.C.T. (Forever Ungratical Corinaric Technikilation) have sucked down a few too many bong hits. Their debut release, **Dimensional Depth Perception**, is truly warped both musically and lyrically. Their sound is clean and aggressive, yet tinged with schizophrenic undertones and cacophonous bursts of rage. The intriguing experimental quality of songs like *Suekoesng* and *Screen* whips the listener's cerebral matter into a fine puree. The lead singer, Clay, sounds like he spends his free

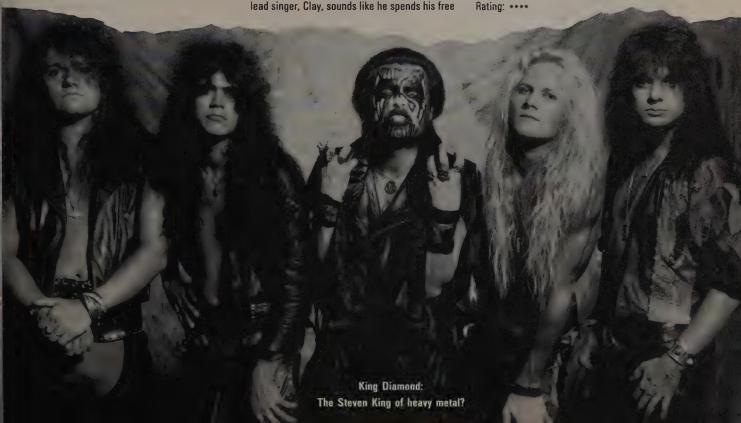
time gargling gravel and shards of glass. However, sometimes his demonic bellows are a bit too much to take. Nevertheless, these guys are good and with maturation they could be excellent. This is an obligatory purchase for anyone who is into early Celtic Frost and VoiVod.

Rating: \*\*\*\*

#### Limbomaniacs

Stinky Grooves

Besides the fact that skunks who play the bass and have a good sense of rhythm are very pleased with the title, the Limbomaniacs' release, Stinky Grooves, will have funk metal fanatics thrusting their pelvic regions with a frenzy that could increase the birth rate. The group mixes a fine blend of hip-hop, house and funk, and serves it up with an aggressive edge. Maniac has an excellent groove and proves that white guys can rap. Porno, with its grungy beginning, mixes a bluesy stomp with a middleeastern melody line. The forthright sexuality of the lyrics could leave one wondering if these guys are undersexed or oversexed. But sex isn't the only topic as Toilet's Flooded tells of the hilarious consequences of someone stopping up the toilet bowl with excrement. At points, the music gets a little predictable, but overall, Stinky Grooves is a great album to procreate to with someone you love or at least lust.



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75/Love Is A Killer

86/Shelter Me

92/There Was A Time (The Storm)

#### HIGH ENOUGH

As recorded by Damn Yankees

JACK BLADES TOMMY SHAW TED NUGENT

I don't want to hear about it anymore It's a shame I got to live without you anymore

There's a fire in my heart A poundin' in my brain it's drivin' me crazy.

We don't need to talk about it anymore Yesterday's just a memory Can we close the door I just made one mistake

I just made one mistake I didn't know what to say When you called me baby.

Don't say goodnight Say you're gonna stay forever Oh, oh all the way.

Can you take me high enough
To fly me over, fly me over
yesterday
Can you take me high enough
It's never over 'til yesterday's
just a memory
Yesterday's just a memory.

I don't want to live without you anymore Can't you see I'm in misery And you know for sure I would live and die for you And I'd know just what to do When you call me baby.

Don't say goodbye Say you're gonna stay forever Oh, oh all the way.

Can you take me high enough
Can you fly me over, fly me
over yesterday
Can you take me high enough
It's never over 'til yesterday's
just a memory away.

I was runnin' for the door The next thing I remember I was runnin' back for more.

Don't say goodbye Say we're gonna stay forever Oh, oh all the way.

Can you take me high enough
Can you fly me over, fly me
over yesterday
Can you take me high enough
It's never over whoa, whoa,
whoa, whoa
Can you take me high enough
Won't you fly me over, won't
you fly me over yesterday
Can you take me high enough
It's never over whoa, whoa,
whoa, whoa.

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#### MOVED STANKINGER

As recorded by Vixen

ROXY PETRUCCI HARRY PARESS

Only a fool believes It's better to have loved and lost Than never to have loved at all So I don't wanna take that fall It's a long, long, long way down.

I'm hurt Love struck me down again Enticed me in and pulled the Blew my tender heart sky high Now in my pain I'm asking why As I'm crying Should I give it my last try Or say goodbye.

Love is a killer A homicidal fiend Love is a killer It'll be the death of me I got a target on my back For a cupid dressed in black Love is a killer It's killing me.

So sweetly beckoning I've seen your face and called your name I tasted tears you cried Lived in shadows in my mind Frozen here in time Don't leave me here to die.

Love is a killer A homicidal fiend Love is a killer It'll be the death of me I got a target on my back For a cupid dressed in black Love is a killer It's killing me.

You fascinate and frustrate Demand so much of me yeah I've had enough It's tearing me up inside Cross my heart hope to survive You got a smoking gun Well don't shoot me love no. (Repeat chorus)

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#### FOR THOSE WHO DARE

As recorded by Chastain

DAVID T. CHASTAIN

Strike out, move on forward It's all there for you and I Don't listen to your own doubt Just think of what's your own prize.

Carry on to your heaven Carry on thru the end It's all for those who dare.

Fight that fight with true meaning

You gotta take a chance now and then You have to seek just what you're after Before it will happen.

Carry on to your heaven Carry on thru the end It's all for those who dare Do you dare?

There may be no tomorrows There may be no todays So don't you wait till much The world is here, not far (Repeat chorus)

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#### CALLIN' ALL GIRLS

As recorded by Eyes

DOUGHERTY SOTO DAMIAN

Hey baby are u all alone
Do u need a man to take u
home
I'll be the best u ever had.

No strings no second ties
Come on do the dirty deed
tonight
Ooh make me crazy drive me
mad
Dig it.

(Women in fast cars) Oh no (Gunnin' with the big guitars) Oh no I can give it all the same (Not enough baby).

(Women in magazines) Oh no (Lightin' up the silver screen) Oh no I got something 2 say.

(Callin' all girls) Sending out a message That I wanna feel your love (All girls of the world) Can't u see I just can't get enough.

Ooh I love your sexy ways Makin' love is like a holiday I wanna make u come and come again Listen up.

(Women who satisfy) Oh no (Take u 2 the other side) Oh no I could give it all the same (Not enough baby).

(Women who love 2 play) Oh no (Take u in all the way) Oh no, no, no We're all part of the game.

(Callin' all girls can u hear me)
Sendin' out a wire that I wanna
taste your love
(All girls of the world listen 2
the new word)
Can't u see I just can't get
enough.

Bring it down, talk it up, no busy sign Show me good lovin'.

(Women who love 2 play) Oh no (Take u in all the way) Oh no, no, no We're all part of the game.

(Callin' all girls can u hear me)
Sendin' out a wire that I wanna
taste your love
(All girls of the world listen 2
the new word)
Can't u see I just can't get
enough.

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#### IT'S LOVE

As recorded by King's X

I just had to let you know That it's love that's holding back the weather And the same will let it go.

KING'S X

I sit in a chair Reflecting back upon my life And I have so much yet to learn And so much yet to see and do. I sit on the beach feeling the wind Feeling your hand in all There's a ship on the ocean And I can't decide if I like it.

It's love that holds it all together

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T-11 Iron Maiden



T-12 Iron Maiden









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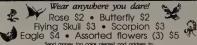
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As recorded by Warrant

#### JANI LANE

Oo it must be magic How inside your eyes I see my destiny

Every time we kiss

I feel you breathe your love so deep inside of me

If the moon and stars should

They'd be easy to replace I would lift you up to heaven And you would take their place.

Then I saw red When I opened up the door I saw red

My heart just spilled on to the floor

And I didn't need to see his face I saw yours

I saw red and then I closed the door

I don't think I'm gonna love you anymore.

Every day I wake up I thank God that you are still a part of me

We've opened up the door to which so many people never find the keu

And if the sun should fail to send its light

We will burn a thousand candles

And make everything alright.

Then I saw red When I opened up the door I saw red

My heart just spilled on to the floor

And I didn't need to see his face I saw yours

I saw red and then I closed the

I don't think I'm gonna love you anymore.

I've been hurt And I've been blind I'm not sure that I'll be fine I never thought it would end this way. (Repeat chorus)

Oo it must be magic.

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As recorded by Trixter

#### STEVE BROWN

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And that's alright 'Cause I'm just a man.

You say you're from the city Where it all moves so fast Got your fancy cars and your diamond rings You don't need a love to last.

And that's alright I'm just a man baby.

So take me home tonight Like you know that you should When you're ready to be bad Just give it, give it to me good.

Me I'm just a rocker Ain't got much to say I never did things by the rules Always did things my own way.

And that's alright
'Cause I'm just the way I am
anyway.

My father was a teacher And he taught me how to live He said son you gotta be someone Not takin' more than you give.

And that's alright 'Cause that's the way I am Palio.

So take me home tonight Like you know that you should When you're ready to be bad Just give, give it to me good.

Give it, give it to me good

Give it, give it to me good Give it, give it to me good Give it, give it to me good C'mon, c'mon, c'mon Give it Give it to me good.

Now that we're together
I'm gonna show you a thing or
two
Little girl you got a lot to learn
I'm gonna take ya to my school
And make you feel alright.

'Cause I'm a man yeah I'm a man Give it to me good.

Give it, give it to me good Give it, give it, give it, give it.

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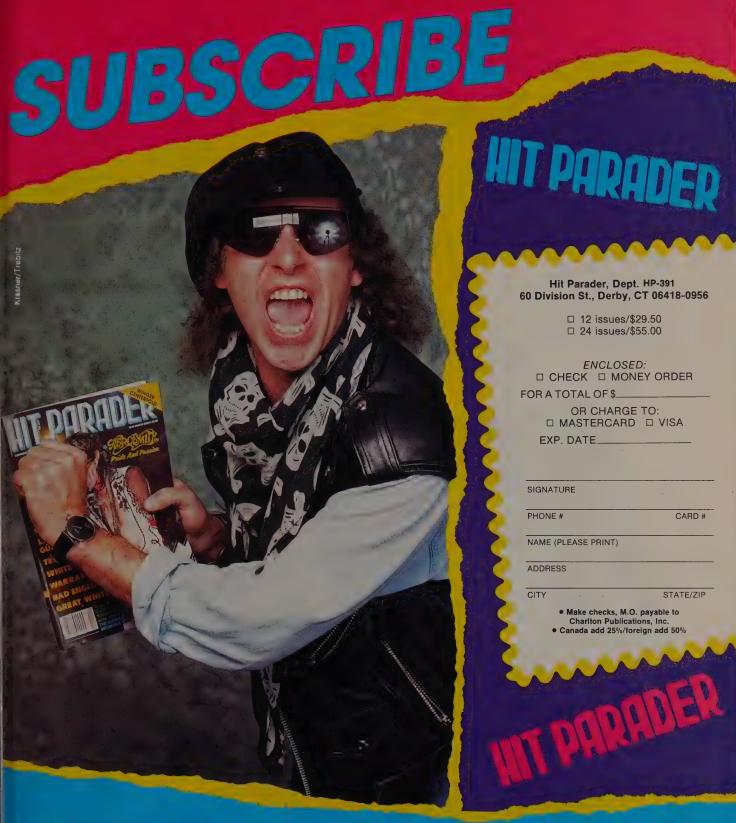
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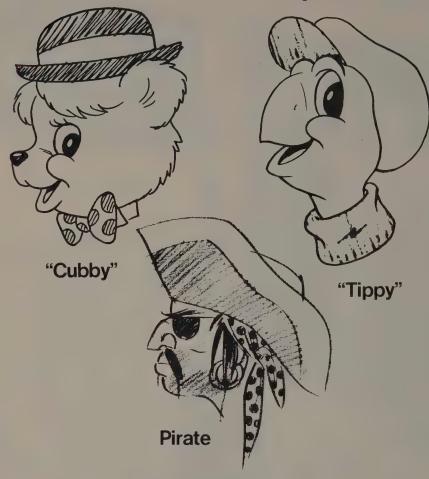


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#### SHELTER ME

As recorded by Cinderella

TOM KEIFER

Everybody needs a little place they can hide Somewhere to call their own Don't let nobody inside Every now and then we all need to let go For some it's the doctor For me it's rock and roll For some it's a bottle For some it's a pill Some people wave the bible 'Cause it's giving them a thrill Others point their finger If they don't like what they see If you live in a glass house Don't be throwing rocks at me.

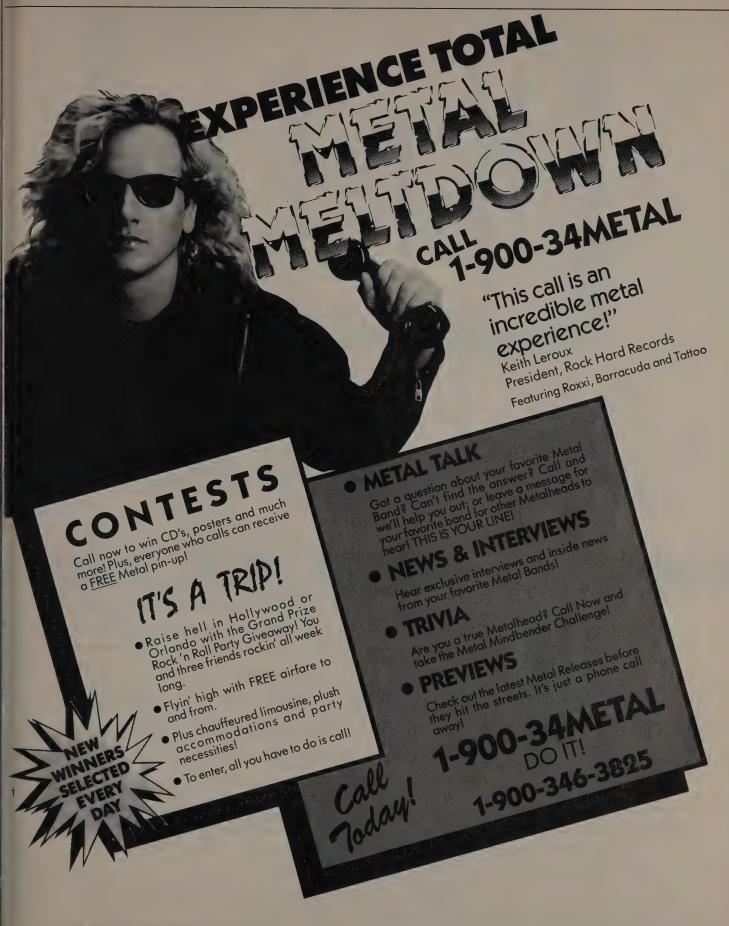
We all need a little shelter Just a little helper To get us by We all need a little shelter Just a little helper ooo and it'll be alright.

Check out Mr. Politician in his suit and tie But when the doors are closed There ain't nothin' he won't try Meanwhile Mr. Medicine's Treating his best friend's wife Tipper lead the war against the record industry She said she saw the devil on her MTV To look into the cabinet It takes more than a keu Just like Jimmy's skeletons And his ministry.

We all need a little shelter Just a little helper To get us by We all need a little shelter Just a little helper ooo and it'll be alright Hit it now.

For some it's the needle For some it's the kill Some people wave the bible 'Cause it's giving them a thrill You can spend your money Before you get your pay With a toss of the dice You can kiss it all away. (Repeat chorus)

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#### **FALLING TO PIECES**

As recorded by Faith No More

MIKE BORDEN RODDY BOTTUM BILL GOULD JIM MARTIN MICHAEL PATTON

Back and forth I sway with the wind Resolution slips away again Right through my fingers back into my heart Where it's out of reach and it's

in the dark.

Sometimes I think I'm blind Or I may be just paralyzed.

Because the plot thickens every day And the pieces of my puzzle keep crumblin' away But I know There's a picture beneath.

Indecision clouds my vision No one listens.

Because I'm somewhere in between My love and agony You see I'm somewhere in between My life is falling to pieces Somebody put me together.

Layin' face down on the ground My fingers in my ears to block the sound My eyes shut tight to avoid the

Anticipating the end losing the will to fight.

Droplets of yes and no In an ocean of maybe.

From the bottom it looks like a steep incline From the top another downhill slope of mine But I know The equilibrium's there.

Indecision clouds my vision No one listens.

Because I'm somewhere in between My love and my agony You see I'm somewhere in between My life is falling to pieces Somebody put me together.

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#### A TOUCH OF EVIL

As recorded by Judas Priest

GLENN TIPTON ROB HALFORD K.K. DOWNING CHRIS TSANGARIDES

You mesmerize slowly
Till I can't believe my eyes
Ecstasy controls me
What you give just serves me
right.

Without warning you're here Like magic you appear I taste the fear I'm so afraid But I still feed the flame.

In the night
Come to me
You know I want your touch of
evil
In the night
Please set me free
I can't resist a touch of evil.

Aroused with desire You put me in a trance A vision of fire I never had a chance. A dark angel of sin Preying deep from within Come take me in I'm so afraid But I still feed the flame.

In the night
Come to me
You know I want your touch of
evil
In the night
Please set me free
I can't resist a touch of evil.

Arousing me now with a sense of desire
Possessing my soul till my body's on fire.

A dark angel of sin Preying deep from within Come take me in You're possessing me.

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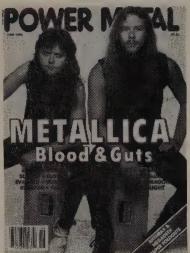
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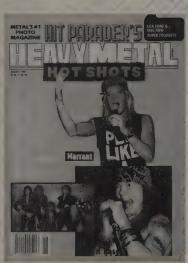
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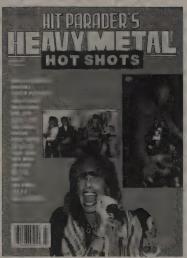
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#### THERE WAS A TIME (The Storm)

As recorded by Baton Rouge

JACK PONTI JAIME KYLE

Here I am beneath the rain Empty promises that thunder in the night

Something's coming in the wind Tell my heart it's gonna be alright

So why'd you take so long My soul is aching you know I'm not that strong.

There was a time I'd live and die for you Gave you my heart every time

There was a time I'd laugh and cry with you Only the strong can survive the storm.

So tell me how you've been my friend

Do you think of me ever in your

You gotta lose to learn to win I never knew it cuts you like a knife

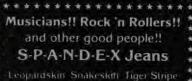
So why'd you take so long I'd wait forever but forever's far too long.

There was a time I'd live and die for you

Gave you my heart every time There was a time I'd laugh and cry with you

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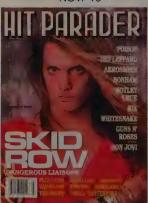
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# **INSTRUMENTALLY SPEAKING**

BY MICHAEL SHORE

Given the way magazine "lead-time" works - that is, the lag between when an article is written and printed up, and when it actually comes out and appears on your newsstand — it so happens I'm writing this column on September 18, 1990. Which, it so happens, is the 20th anniversary of the untimely death of one of rock's greatest and most influential guitarists, Jimi Hendrix. It's fitting since not only do we cover a unique new Hendrix tribute item for guitarists later on - but right now, we focus on the latest product from the amp company that Hendrix helped put on the map as the top for monster-rock guitar amplification.

That name is Marshall, and their latest product is a new half-stack amp, the MS-2, Marshall has introduced it with a press release proclaiming, "Women and children first! Parents, lock up your daughters! Marshall intros awesome new stack, pound for pound the most powerful stack of its size!" When Marshall says something like that, you listen - because for some three decades now. Marshall has made such great amps, which have been played by countless top-name rock guitarists.

Listening to the MS-2, you'll hear yet another great-sounding Marshall amp, dynamite for crunching rhythm or searing leads, and switchable between standard and patented Marshalloverdrive sounds. But when you look at the MS-2 you're in for a shock... because it's small. Actually, it's tiny - at 6 by 4 inches, it's more or less the size of a Walkman. Marshall does not quote-its wattage, saying only that the MS-2's power comes from "a uniquely designed amplification circuit that's driven by a, uh, a nine volt battery." But they go on to point out that the MS-2 is intended as a practice amp, which could also be used for special recording purposes — "those essential high-power braindamaging ear-bleeding distortion leads at your home studio. Close-miked of course," as Marshall only half-jokingly puts it. They add that the MS-2 is also "great for destroying castles made of sand at the beach" (proving that they themselves have not forgotten the debt they owe Hendrix, who recorded Castles Made Of Sand on his second album, Axis: Bold As Love).

But seriously folks, this is Marshall's first stab at a small-size practice amp, and to return to our earlier theme, going by Marshall's name and track record alone, it's worth checking out. It's smaller and thus more portable than another classic, the Pignose; and it's got an external speaker, unlike Tom Scholz's Rockman headphone-practice amp. The MS-2 has three frontpanel controls — finished in traditional Marshall gold, by the way — for volume, tone,



and overdrive. It's got a headphone output, and a belt clip, and genuine Marshall Grille cloth, and it looks exactly like a full-sized half-stack.

Best of all, it's a Marshall, and it works. As Marshall themselves put it, "Concert sound. Coffee-table size. Big boom. Little box." Portability and convenience for practice and tune-ups aside, the thought of cranking up such an eensy-weensy Marshall and maybe hooking it

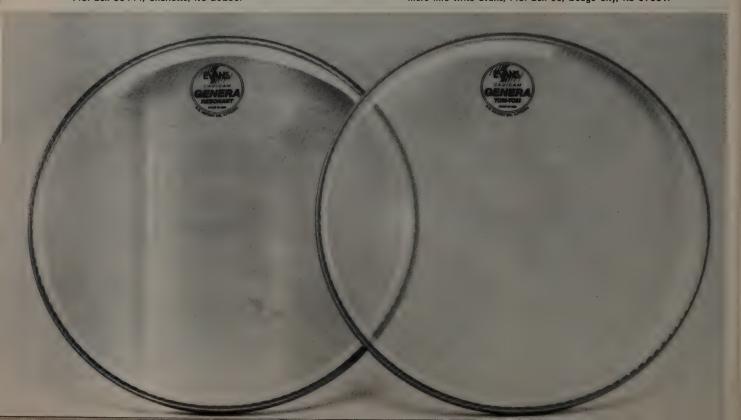
#### The Marshall MS-2

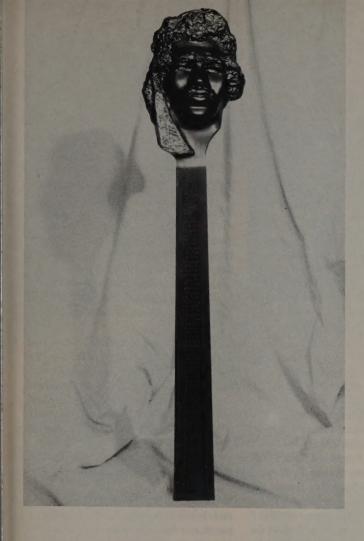
up to larger amps is intriguing... though perhaps you should check with Marshall first before cascading the MS-2 with amps that are literally a hundred times bigger and more powerful. To ask them about that, and to find out more about the MS-2 and Marshall's other, more normal-size amps, write Marshall, care of Korg USA, 98 Frost St., Westbury, NY 11590.



Multi-Video Inc.'s new Audio Tape Fixer is just what it says: a device that makes it easy to fix audio tapes that have become twisted or broken by damaged recording heads, or simply through overuse. The lightweight plastic device has rubberized feet to keep it steady, while it holds the tape still for you and leaves your hands free to advance the tape in either direction, by turning the spindles manually or with a cordless screwdriver. Twists in the tape can be located by looping the tape around the spools on the front of the Audio Tape Fixer, advancing it to the first twist, correcting it by hand, and repeating the process as often as necessary. The ACF holds two cassettes at once, so if you like you can even transfer a tape from a damaged cassette case to a new one. An aluminum splicing block is attached to the work station. The Audio Tape Fixer lists for \$29.95. For more info write Multi-Video Inc., 1432 E. Independence Blvd., P.O. Box 35444, Charlotte, NC 29235.

Evans Drumheads has expanded its Genera line with the new Genera Tom-Tom Batter, Resonant, and EQ-2 Bass Drum Heads. The Tom-Tom batter has a newly developed film specially formulated for players who want the brightness and crisp attack of a thin head, with the durability of a thicker head. The Genera Resonant heads are slightly heavier in weight than Evans' regular Resonant heads, providing a fuller sound even at lower tunings. Both the Tom-Tom Batter and Resonant heads come in 6 to 20-inch sizes. The EQ-2 bass drum head was made for players who want an open bass drum sound with the low tone, punchier attack and toughness of a double-ply batter head. It comes in 18 to 24-inch sizes. For more info write Evans, P.O. Box 58, Dodge City, KS 67801.





To mark the 20th anniversary of Jimi Hendrix's death (as noted earlier in this column), Bakes Guitars has unveiled its Jimi Hendrix Memorial neck-attachment. The one-piece unit, made appropriately from solid ebony, features a headstock that is a painstakingly sculpted likeness of Jimi, and a laser-engraved fretboard with the words to *Are You Experienced?* (title track of Jimi's 1967 debut album) on it. Bakes says it's the first in a line of upcoming Guitar Legends items; obviously such work does not come cheap, though Bakes does not announce a price in its release to us. To find out more, write Bakes Guitars, 463 South Liberty, Elgin, IL 60120.

Tascam, creators of the industry's first line of portable multitrack recorders and mixers, announced the introduction of a new entry-level MiniStudio, the Porta 03. Designed especially for the beginning recordist and priced at less than \$330, the new four-track Porta 03 with two-input channels offers many easy-to-use features and simplified functions for the emerging songwriter/composer. The two mixable mic/line inputs on the Porta 03 can be recorded separately or simultaneously onto any of its four tracks, each of which has its own independent gain and pan control for stereo output. In addition to switchable Dolby B noise reduction, Tascam's Porta 03 has a 4 x 2 tape cue mixer, as well as Overload and Signal-present LEDs for each track. With a tape speed of 1% IPS, the Porta 03 uses high-bias cassettes for recording and can also be used to playback standard pre-recorded stereo cassettes on tracks one and two. For private monitoring and playback, a headphone jack is conveniently located on the side panel. The Porta 03 is AC powered. Available in time for the holiday buying season, the Porta 03 has a suggested retail price of \$329. Tascam is the professional division of TEAC, a world leader in recording technology. Corporate headquarters are located at 7733 Telegraph Rd., Montebello, CA 90640, (213) 726-0303.



# **VIDEO**

BY ANNE LEIGHTON

Jon, Richie, Alec, Tico and David are hoping the new Bon Jovi Access All Areas video will keep you satisfied until their next tour (if there, indeed, is a next tour). Bon Jovi fans will hopefully be content with the insights the video offers into the band members' personalities, but the excitement of a real Bon Jovi concert is always hard to capture. Still, the video is the product of camera crews following the band over a year on the Jersey Syndicate tour. This video picks up where the band's videos for Wanted Dead Or Alive left off, because this time the band members talk! (90 min./\$19.95/ PolyGram Music Video).

Vixen's home video Revved Up features all of Vixen's MTV clips including their most recent Love Is A Killer (30 min/\$14.98/EMI). VCI has six metal videos at \$19.95 each. Uriah Heep - Raging Through The Silence was recorded at the London Astoria (84 min.). lan Gillan/Garth Rocket And The Moonshiners -Live At The Ritz will keep every Deep Purple fan's attention through 60 minutes of hard rockin'. In 1989 Mr. Gillan assembled this group of unknown musicians and sold out every club he played.

Nuclear Assault's Handle With Care European Tour '89 captures one of America's most uncompromising metal bands live at London's Hammersmith Odeon (62 min.). Dark Angel, Candlemass and D.A.M. share a video called 3-Way Thrash (81 min.). Helloween, Celtic Frost, Voivod, Kreator, Running Wild, S.A.D.O., Tankard, Rage, V2 and Coroner each rock out in Doomsday News — The Video Compilation (57 min.) Celtic Frost — Live At The Hammersmith Odeon shows the band as it looked and sounded in 1989 (60 min.).

Video magazines are everywhere these days! Hard 'N' Heavy Volume 10 features interviews with Megadeth, Suicidal Tendencies, Stryper, Vixen, Extreme, Anthrax, Joe Perry, Queensryche and Little Angels. There's live footage of Poison, Aerosmith, Whitesnake, The London Quireboys and Thunder at Monsters Of Rock in Donnington, England. And Living Colour's Vernon Reid pays a special tribute to guitar innovator - Jimi Hendrix (84 min./\$19.95/MCA). Metalhead, Vol. 2 has Aerosmith engraving their mits forever on Hollywood's Rock Walk Of Fame. Also Poison and Slayer are interviewed. There's a live club performance by Badlands and an arena show - The World Series Of Rock featuring Whitesnake, Great White and Skid Row. There's also "image talk" with Doro Pesch and Circus Of Power, Doro discusses clothes and Circus Of Power show off their



tattoos (60 min./\$12.95/BMG). How To Get A Record Deal has no heavy metal artists, just people like Michael Bolton, Mark Knopfler, top A&R men and producers giving advice on how to get a record deal (67 min./Shofron Esra, 2822 Beford St., Los Angeles, CA 90034.

here are lots of movies on home video this month. Robocop 2, about the return of the part man/part machine police officer (117 min./ \$94.98/Orion), Julia Roberts and Richard Gere get together in Pretty Woman (119 min./ \$19.99/Touchstone). Death Spa features fitness special effects designed to make health club members (and viewers) sweat blood (87 min./\$79.98/MPI). Eric Idle stars in Nuns On The Run (94 min./\$89.98/CBS FOX). Say Anything with John Cusack and lone Skye is a gas (100 min./\$19.98/CBS FOX). There are two Donald Sutherland and Elliott Gould films -M\*A\*S\*H (116 min./\$19.98) and S\*P\*Y\*S (87 min./\$59.98) on CBS/FOX. The TV western Bonanza predates Blaze Of Glory and four episodes are available on home video (60 min./\$14.98/Republic). The Best Of Comic Relief '90 with George Carlin, Robin Williams, Dana Carvey, Bobcat Goldthwait and The Simpsons are guaranteed to have something funny for you (120 min./\$29.95/Rhino Home Video). Check out Michelle Pfeiffer in Married To The Mob (104 min./\$19.98/Orion). There's Matthew Broderick's Family Business (113 min./\$89.98/RCA-Columbia) and Paul Newman as the oversexed governor of Louisiana in Blaze (117 min./\$89.98/Touchstone). Wayne Gretzky is great at telling stories, so he decided to make a video autobiography Above And Beyond. His wife, Janet Jones, makes a special appearance (54 min./\$19.95/Live).

his column is traveling to other worlds, especially with the release of the Star Wars Trilogy. The most highly acclaimed films ever made -Star Wars (124 min.), The Empire Strikes Back (128 min.) and Return Of The Jedi (134 min.) are being released at the very low price of

## VIEW

Elvis may have left the building, but he can be in your own home with Elvis: The Great Performances.

\$19.98 each by CBS/FOX. These titles are available in a gift pack for \$59.98. In addition to the trilogy, From Star Wars To Jedi: The Making Of A Sage is available at \$9.98 (65) min.). Other new sci-fi includes Strange New World (98 min./\$59.95/Unicorn Home Video), Planet Earth, created by Star Trek creator Gene Roddenberry (74 min./\$59.95/Unicorn Video) and some classic movies — The Invisible Man (71 min./\$19.95/MCA) and The Incredible Shrinking Man (81 min./\$19.95/MCA).

Larly rock and roll abounds in several cool home movies. Discover Jerry Lee Lewis - the man and the myth - in Great Balls Of Fire. Teen actress Winona Ryder steals the movie and Lewis' (Dennis Quaid) heart as his teenage bride (108 min./\$19.98/Orion Home Video). Elvis Presley, "The King Of Rock And Roll" is alive in a number of home videos. Elvis: The Great Performances is a two volume set that shows his first Hollywood screen test, first recording date and some controversial live performances (approx. 52 min. each/\$19.99 each/Buena Vista Home Video). John Cusack perpetuates the myth that Elvis still lives in Elvis Stories (30 min./\$9.95/Rhino Home Video). Then there's Mondo Elvis which shows actual real-life rites and rituals performed by some of Elvis' most devoted fans. Check out the woman who was divorced by her husband because she was excessively devoted to Elvis... but was he devoted to her? Where's her Elvis love child? Where's her Cadillac? (30 min./ \$14.95/Rhino Home Video). Ever since Johnny Depp told Hit Parader, "Keep on rocking in the free world," we've been trying to find a way to work him into Video View. Now that his Elvisimpersonating movie Cry Baby is available, we're ready to mention the dude here -Johnny Depp! Johnny Depp! Johnny Depp! In fact if you see this movie, you'll learn a way to make your own tattoo! Unfortunately, it ain't so sterile and you might go blind! (86 min./no suggested retail/MCA) Johnny, write us anytime.

Actually you don't have to be Johnny Depp to be in contact with Video View. We want to know what your favorite videos of 1990 were. Write and tell us about them at Video View, Hit Parader Magazine, 441 Lexington Ave., Suite 900, New York, NY 10017. Include a listing of five of your favorite bands. The most interesting response will get a video package of movies and music videos. Deadline is March 1, 1991.

